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FEBRUARY 25, 1941

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NEW YORK HERALD TRIBUNE

"Must be called a master. A completely satisfying evening."

"A prismatic play of color dazzling to hear."

NEW YORK TIMES,

FEBRUARY 20, 1941.

RECITAL IS GIVEN BY CLAUDIO ARRAU

Chilean Pianist Presents Bach
'Italian' Concerto to Open
Carnegie Hall Program

BEETHOVEN WORK HEARD

Schumann 'Carnaval,' Numbers
by Chopin, Liszt, Ravel and
Debussy Also Played

Claudio Arrau, the Chilean pianist, enthralled the audience at his recital last night in Carnegie Hall with a series of performances that could hardly be excelled for imaginative detail, wealth of exquisite color effects and technical virtuosity. Mr. Arrau is a romanticist primarily, and it was after he had finished the Bach "Italian" concerto and Beethoven's Sonata, Op. 31, No. 3, and arrived at the Schumann "Carnaval" that his real eminence as a master of the keyboard first made itself completely patent.

In the numbers by Chopin, Liszt, Ravel and Debussy that rounded out the program after the Schumann, Mr. Arrau remained on the superlative plane reached in the "Carnaval," and in all of them he was the poetically inspired interpreter as well as the purveyor of tonal tinting rarely equalled among pianists of the time.

Bach Concerto Opens Program

In the Bach concerto, which opened the list, Mr. Arrau in his attempt to arrive at orchestral sonorities in a work which will not bear them, had an edgy, dry touch that disappeared entirely with the succeeding Beethoven sonata and never reappeared during the evening. It is true that Bach in this

But the artist's exceptional imaginative powers first came to light in the Beethoven sonata, especially in the allegretto movement, where the staccato passages were handled with unusually charming application of nuances.

Schumann "Carnaval" Heard

This reviewer never has heard a more absolutely satisfying or more finely unified performance of the Schumann "Carnaval," next on the schedule. Mr. Arrau was in his element here, and his presentation of each of the many components of the work could not easily be surpassed in play of light and shade, fertility of fancy, or beauty of tone. The whole composition, moreover, was led to a climax of richly resounding forcefulness at the pompously delivered concluding "March of the Davidsbündler." It was all sincere, sensitive and individual without a trace of exaggeration or eccentricity.

As captivatingly played and as remarkable for bravura were the Chopin scherzo in E and the Liszt concert study in D flat. Yet for sheer enchantment of sound nothing on the program quite touched the uncannily limpid unfoldment of Ravel's "Jeux d'eau," a phenomenal feat of pianism, matched in its digital dexterity and captivating hues by Debussy's "Feux d'artifice," with which the recital was brought to a breath-taking conclusion.

N. S.

NEW YORK

HERALD TRIBUNE

Claudio Arrau Chilean, Gives Piano Concert

Schumann's "Carnaval" of
Carnegie Hall Program
Second of Season Here

By Robert Lawrence

The finest performance of Schumann's "Carnaval" that I have ever heard—and the hazard of such generalization is fully realized—was given at Carnegie Hall last night by Claudio Arrau, Chilean pianist, who appeared here with a large degree of success earlier in the season. Even the enthusiastic reports which followed this first concert had not prepared the writer for the quality of playing achieved by Mr. Arrau. Within certain limits that may be defined on the basis of future recitals, he is a great pianist.

For those who love music of the romantic period interpreted with a ternate sensitivity and glitter, called for by the composer—with an unlimited tonal palette that never once, in agile passages, loses its glossy coloration—Mr. Arrau provided a completely satisfying evening. He has resurrected the glamour and aristocratic sentiment of the nineteenth century so little known to us except in the playing of pianistic titans who are survivors of yesterday. He is able to apply the final touch of filigree to a performance of Schumann, Chopin or Liszt already resplendent in the sparkle of its ornamentation. He has mastered the secret of "romantic" pedaling, so that in the arabesques of Chopin, as well as in the impressionist cascades of Debussy and Ravel, he can achieve a prismatic play of color dazzling to hear.

Played With Beauty

In the hands of a lesser pianist than Mr. Arrau, Schumann's "Carnaval" might possibly emerge as long and rhetorical. But when played with the full beauty of last night's performance, it holds the listener through its combined fantasy and unified structure. I have heard any number of times, the little pieces which comprise this work; I have studied them. Yet never, within a fairly extended range of concert-going, has this entire composition assumed such significance as under the guiding powers of Mr. Arrau. The peculiar aura that Schumann's, the spurts of whimsicality, defiance, caprice which mark this music, were all ineluctably present.

Mr. Arrau carried over a ravishing tonal quality from the "Carnaval" to the Chopin E major scherzo and the Liszt D-flat major concert etude. Here the perfection of his rhythms, the luminous sweep of his phrasing evoked a type of romantic pianism which one often longs to hear but rarely does. The "Jeux d'Eau" of Ravel, played with the objectivity demanded by the composer but also with the sparkle inherent in his music, and the "Feux d'Artifice" of Debussy brought the recital to a triumphant close. As performed by most contemporary pianists, the passagework in the Debussy is arid and conducive only to technical display; but caught up by Mr. Arrau's magnificent use of the pedal, all of the strands of this piece formed the unified impression of which Debussy must have

Baldwin Piano



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Three Conductors Make Debuts at Metropolitan

Larry Gordon
BRUNO WALTER

A TUMULTUOUSLY demonstrative audience greeted Bruno Walter at the Metropolitan Opera on the evening of Feb. 14 when he conducted Beethoven's 'Fidelio' and made his first appearance in the orchestra pit of that venerable, if sometimes slow-footed, institution. At any rate, it has now been conclusively demonstrated that the oftener Mr. Walter conducts, the happier the public will be, for he is one of the great operatic interpreters of our time. The cast follows:

Don Fernando.....Herbert Janssen
Don Pizarro.....Julius Huehn
Florestan.....René Maison
Leonore.....Kirsten Flagstad
Rocco.....Alexander Kipnis
Marzelline.....Marita Farrell
Jacquino.....Karl Laufkötter
First Prisoner.....Emery Darcy
Second Prisoner.....John Gurney
Guest Conductor—Bruno Walter
Stage Director—Herbert Graf
Chorus Master—Konrad Neuger

This performance was more than a "revival" of 'Fidelio'. It was a recreation of the score, and throughout the opera one continually had the sensation of hearing the music in its true form and spirit for the first time. Mr. Walter is known to have a special affection for 'Fidelio' and the singers and the orchestra gave of their best. The result was that Beethoven's opera, which has the reputation of being something of a bore, was revealed in its prophetic splendor as a masterpiece which

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EDWIN McARTHUR, Receiving Congratulations from Edward Johnson, General Manager, and Other Officials and Singers at His Metropolitan Debut. From the Left: Earle R. Lewis, Assistant General Manager; Lauritz Melchior, Who Sang Tristan; Mr. McArthur; Kirsten Flagstad, the Isolde; Mr. Johnson, and Edward Ziegler, Assistant General Manager

Guests Receive Demonstrations at First Appearances in Pit of New York Opera House—Montemezzi Directs His 'L'Amore dei Tre Re' with Moore, Pinza, Kullman and Bonelli in Cast—Walter Leads 'Fidelio' Revival with Flagstad, Huehn, Kipnis, Maison and Janssen—McArthur Conducts 'Tristan und Isolde' with Flagstad, Thorborg, Melchior, List and Huehn

EDWIN McARTHUR, who made his debut at the Metropolitan Opera on the evening of Feb. 17, conducting 'Tristan und Isolde', had the distinction of being one of the few young Americans ever to ascend the podium in New York's opera house, and created a furore with the large Monday night audience. Kirsten Flagstad, whose accompanist he has been and for whom he has conducted many symphony orchestras throughout the country, was the Isolde. Though this was Mr. McArthur's introduction to opera in New York, he had directed performances of 'Tristan' on the West Coast and in Chicago. The other principals were Kerstin Thorborg as Brangäne, Julius Huehn as Kurwenal, Lauritz Melchior as Tristan and Emanuel List as King Marke.

It was a young man's performance, impetuous and stimulating, and as such had the virtue of its defects. If many of the more reflective passages of the opera were

not plumbed by the young leader, there was evident such a talent for operatic conducting that Mr. McArthur should go far in this field. The true full-bloodedness of his interpretation was not revealed until the curtain opened, for the Prelude got off to a somewhat lethargic start, but once Isolde had leaped to her feet and begun to sing her magnificent music of indignation the opera was swiftly-paced and moving. Some uncertainties of the first act were in the tumult of raging orchestra and soaring voices when it seemed that the thread might be lost, but this was soon overcome. Tristan's entrance might have had a background of more heightened intensity, but one could not have asked for more pointed drama than the scene of the drinking of the love potion. The second act was beautifully done, with the exception of King Marke's portion of it, and this section is likely to lag when Mr. List gives it no more body and vigor than he did on this occasion. The love scene had all of the tenderness and the nuance that one expects from it. But it was the third act that was a truly extra-

(Continued on page 4)

Wide World
ITALO MONTEMEZZI

THE Metropolitan could scarcely have done better by way of rectifying last season's mistake in the musical leadership of its revival of 'L'Amore dei Tre Re' than by calling in the composer, Italo Montemezzi, for this year's performances. The first of these, on the evening of Feb. 7, was a shining example of just what a difference the conductor may make for an opera of this type. The cast that sang under Mr. Montemezzi's baton, with Désiré Delfrère in charge of the stage, follows:

Archibaldo.....Ezio Pinza
Manfredo.....Richard Bonelli
Avito.....Charles Kullman
Flaminio.....Alessio De Paolis
A Youth.....Nicholas Massue
Flora.....Grace Moore
A Maid.....Lucille Browning
A Young Woman.....Maxine Stellman
An Old Woman.....Anna Kaskas
A Shepherd's Voice.....Reno Mabilly

All things considered, the singing was an improvement on that of the performances of last season. But the evening was Mr. Montemezzi's and it was on the orchestral side that there was a return to something approaching the old splendors of 'L'Amore' performances when Toscanini, Polacco and Marinuzzi taught our opera habitués how the Montemezzi score should sound.

The composer restored a number of small cuts, which, for reasons difficult to fathom, had been made at past performances, and he made use of the more extended introduction which he had composed for the beginning of the last act. These additions, with his generally slower tempi, caused the performance to run about twenty-five minutes longer than the last one of a year ago. Even so, 'L'Amore' remained relatively a short opera. In the past it has even had the misfortune to be listed in double bills with one or another of the brief thrillers.

The restorations justified themselves in a performance that was consistently of one piece. The slower tempi did not impair

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'L'Amore dei Tre Re' and 'Fidelio' Revived at Opera

Montemezzi Conducts

(Continued from page 3)

the flow of the music to diminish the vitality of the score. Mr. Montemezzi took great care that every facet of his instrumentation should "sound". There was enchanting detail all along the way. If, in the ardors of climactic passages, some of the voices were momentarily obscured, the reason was that those voices were too light to accomplish for themselves the crescendo that the composer rightfully demanded of the orchestra. 'L'Amore' has what fairly may be termed a symphonic web. But the vocal writing is essentially melodic and as essentially Italian in character.

Aside from Mr. Montemezzi's debut as conductor at the house where in the past he had been honored as composer, there was particular interest in Miss Moore's first New York portrayal of Fiora. After a deal of not very convincing posturing in the earlier episodes, she rose with dramatic conviction to the opportunities of the scene of defiance of Archibaldo that leads to Fiora's strangulation. She sang acceptably well throughout, if with no such illusion of character as was to be found in the singing of the Fioras of 'L'Amore's' heyday in America.

Mr. Pinza was the one member of the cast who in voice, action and personality was all that could be asked. He dominated the stage and his achievement of Archibaldo's first-act narrative was genuinely stirring. Both Mr. Kullman and Mr. Bonelli were somewhat overweighted by the music. The tenor resorted to much driving of the tone, but the passion of his singing was contributive. The baritone had the command of the long legato phrase to meet the vocal requirements of the part, though others have done more to suggest the essential nobility of Manfred. Of those in lesser roles, Mr. De Paolis was particularly to be commended as Flaminio. Enthusiasm ran high and Mr. Montemezzi was before the curtain many times with the principals.

OSCAR THOMPSON

Walter Leads 'Fidelio'

(Continued from page 3)

anticipates Wagner both in emotional scope and grandeur of conception.

One vast improvement in this performance was the restoration of the spoken lines in place of the recitatives which for no valid reason had been sandwiched into the score. Beethoven accepted the conventions of the Singpiel, and there is no excuse for tampering with his work. For as this performance proved, the dramatic continuity is in no way disturbed by spoken passages.

Another was Mr. Walter's exquisite sense of detail. The orchestral introduction to the canon quartet of the first act, the magnificent passage before Leonore's aria 'Abscheulicher' and the music which precedes the descent into the dungeon, to pick three of the most striking examples, were heard in their fullest clarity and concentration. And the writer has never heard the 'Leonore' No. 3 Overture so overwhelmingly played as it was under Mr. Walter at this performance by an orchestra which cannot be ranked with the leading symphonic organizations.

Mme. Flagstad's Leonore was a wholly credible human figure, emboldened by desperation and transfigured by tenderness. Vocally she was at her best in the last act, when she sang the duet 'O namenlose Freude' with Mr. Maison in truly heroic style. Her defiance of Pizarro had the impact of a battle-cry, and in the final scene she made apparent the radiant warmth of Leonore's love for her husband with ad-



Scenes from Montemezzi's 'L'Amore dei Tre Re'. At Left, Ezio Pinza as Archibaldo and Richard Bonelli as Manfred. Above, Grace Moore as Fiora and Charles Kullman as Avito

mirable dramatic skill. Of equally high quality was Mr. Maison's Florestan, one of his best roles. He took the cruelly exacting music nobly in his stride and made the tortured, but defiant, liberal a deeply moving stage personality.

One of the major dramatic and musical achievements of the evening was the Rocco of Alexander Kipnis. Both in the good humor and kindness of the first scene of the first act and in the horror of the second, when Pizarro reveals his murderous plans, he made Beethoven's musical characterization plain. This latter passage is one of the most masterly of the whole opera, and in it Mr. Huehn's Pizarro was far more effective than in the other scenes, when he tended to be posy and melodramatic. Miss Farrell's Marzelline was charming and on the whole very well sung, and Mr. Laufkoetter's Jacquino, excellent. Though the part of Don Fernando lies too low for Herbert Janssen's voice, his performance was in all other respects very fine and Mr. Darcy and Mr. Gurney brought the two prisoners to life. Under Mr. Walter's inspired baton the chorus outdid itself in the final scene, and the prisoner's chorus was also beautifully sung. The audience recalled the conductor and the members of the cast repeatedly and gave the orchestra a well-deserved round of cheers. Let us hope that the Metropolitan will bring Mr. Walter back as often and as long as possible.

ROBERT SABIN.

McArthur Makes Debut

(Continued from page 3)

ordinary achievement. The orchestra, much more eloquent than the stage, can die faster than Tristan under the hands of a sluggish conductor. Mr. McArthur kept his orchestra white-hot and molded it with

New York Times Studio

the subtlety and passion of a jewel craftsman working in molding the metal. Until the last long-breathed passage of the 'Liebestod', taken, as always, deliberately—none the less effectively—by Mme. Flagstad, there was a spell over the audience which was only broken as the curtain fell, and then by a storm of applause.

Mme. Flagstad, needless to say, seemed eager to assist the young conductor, and did so by giving one of the most superb performances of this role that she has done to date. The others, too, familiar in their roles, appeared to be glad to abet Mr. McArthur in all of his wishes.

QUAINTANCE EATON

Castagna Sings Carmen

Bizet's 'Carmen' was repeated on the evening of Feb. 1 with several changes of cast. Bruna Castagna returned to the role of the gypsy and sang it with fullness and beauty of tone. Charles Kullman was a dramatic and impassioned Don José. John Brownlee gave individuality to Escamillo, though the role is not one of his best. The Micaela was Marita Farell, who sang the part prettily if unsteadily. Others engaged were Thelma Votipka, Helen Olheim, Louis D'Angelo, George Cehanovsky and Alessio de Paolis. Wilfred Pelletier conducted.

'Cavalleria' and 'Pagliacci' Repeated

'Cavalleria Rusticana' and 'Pagliacci', which had returned, in harness, to the Opera's active repertoire in January, were repeated on the afternoon of Feb. 1. Half an hour before performance time all seats had been sold, so hardy is the appeal of these annuals.

In 'Cavalleria', Stella Roman sang Santuzza with emotional conviction and dramatic authority; Frederick Jagel was heard to excellent advantage as Turiddu, Leon-

ard Warren was a vigorous Alfio, and Anna Kaskas as Lola and Doris Doe as Mama Lucia, were most commendable.

In 'Pagliacci', Giovanni Martinelli was the Canio and Norina Greco, Nedda. Miss Greco's tones were firm, clear and well projected, Mr. Martinelli's portrayal vivid, and his singing emotionally convincing. Lawrence Tibbett sang the Prologue very well. Alessio De Paolis was Beppe and Francesco Valentino, Silvio. Ferruccio Calusio conducted both operas ably. B.

Rethberg in 'Otello' Cast

Elisabeth Rethberg returned to the role of Desdemona in the repetition of Verdi's 'Otello', which on the evening of Feb. 3 inaugurated the tenth week of the opera season. Hers was a familiar impersonation sung in the familiar way, with the prayer of the last act particularly admirable in tone and style. Giovanni Martinelli, Lawrence Tibbett, Thelma Votipka, Nicola Moscona, Alessio De Paolis and others made up the customary admirable ensemble, with the large audience showing much enthusiasm for Mr. Martinelli's Moor and Mr. Tibbett's Iago. Ettore Panizza conducted. O.

'Tannhäuser' Sung for Fourth Time

The fourth performance of 'Tannhäuser' was given on the evening of Feb. 6. Julius Huehn was a last-minute substitute for Herbert Janssen as Wolfram. The remainder of the cast included Kirsten Flagstad as Elisabeth; Kerstin Thorborg as Venue, Lauritz Melchior in the title-role. Erich Leinsdorf conducted. N.

'Figaro' for Fifth Time

First of this season's operas to reach a total of five performances, Mozart's 'Nozze' (Continued on page 5)

'Barber of Seville' Re-enters with New Soprano

(Continued from page 4)

di Figaro' apparently delighted another large audience on the evening of Feb. 5. The cast was a completely familiar one, with Ezio Pinza, John Brownlee, Elisabeth Rethberg, Bidu Sayão, Risé Stevens, Irra Petina and others in the parts to which they were assigned when the work was last revived, and with Salvatore Baccaloni continuing in their company as a this year's acquisition to the cast. Ettore Panizza conducted. O.

The Only 'Rheingold'

Announced as the season's only performance of this work, the 'Rheingold', which inaugurated the Metropolitan's special afternoon cycle, attracted a large audience on Feb. 7. It was a competent but not a very spirited performance. Erich Leinsdorf conducted, Leopold Sachse had charge of the stage and the cast was as follows:

Wotan	Friedrich Schorr
Donner	Julius Huehn
Froh	Emery Darcy
Loge	Rene Maison
Alberich	Walter Olitzki
Mime	Karl Laufkoetter
Fasolt	Alexander Kipnis
Fafner	Emanuel List
Fricka	Kerstin Thorborg
Freia	Hilda Burke
Erda	Karin Branzell
Woglinde	Eleanor Steber
Wellgunde	Irra Petina
Flosshilde	Helen Olheim



Rose Bampton as Alceste, Which She Sang for the First Time at the Metropolitan Opera

rich voice was heard to advantage in the music of Maddalena, a role she has sung infrequently at the Metropolitan. Nicola Moscona, John Gurney and Thelma Votipka were among the others in the cast. Gennaro Papi conducted. O.

'Die Walküre' Continues Ring Cycle

A packed house with the extreme limit of standees greeted 'Die Walküre' at the special matinee on Feb. 12, and all present were rewarded with a beautifully integrated and well sung performance with which few if any faults could be found.

Kirsten Flagstad was the Brünnhilde, singing with an opulence of tone that she herself has seldom surpassed. In the final act especially, she rose to unprecedented heights. Marjorie Lawrence as Sieglinde, one of her best roles, was also in fine vein, giving an appealing and wholly feminine rendition of a very difficult role and singing her best. Mr. Melchior's Siegmund was excellent and Mme. Thorborg's Fricka dignified and angry, without being shrewish. It was good to hear her one scene uncut. Emanuel List was sombre and vocally fine as Hunding. Mr. Schorr's Wotan, though somewhat restricted in vocal range, had all its former dignity and emotional fervor. The Valkyries included Maxine Stelman, Thelma Votipka, Irene Jessner, Lucille Browning, Irra Petina, Elsa Zebranska, Helen Olheim and Anna Kaskas. Erich Leinsdorf conducted superbly from start to finish. H.

Rose Bampton Sings Alceste

At the third performance of Gluck's 'Alceste' on the evening of Feb. 10, Rose Bampton took over the title role for the first time and acquitted herself in such a manner as to add measurably to her stature as an artist. Her voice, although essentially lyric, proved entirely adequate to all the demands made upon it by the music and she sang with a keen sense of style, with significantly moulded phrasing and with impassioned eloquence wherever it was demanded.

The American singer's delivery of the



Josephine Tuminia, as Rosina, the Soprano's Second Metropolitan Role

taxing 'Divinités du Styx' was well controlled tonally and imbued with a stirring dramatic fire, but her most notable singing of the evening, in so far as set numbers were concerned, was done in the air at the close of the second act, 'Ah! malgré moi mon faible coeur partage vos tendres pleurs', given with poignant beauty, and again in the closing scene with Admetus in the last act. Moreover, Miss Bampton's physical stature lent classic dignity to the role and she acted it with plastic grace.

The only other change in the cast affected the part of the High Priest of Apollo, in which Francesco Valentino took the place of Leonard Warren, prevented by illness from appearing. Apart from uncertainties of pitch Mr. Valentino sang the role effectively, with artistic comprehension of the vocal requirements. Mr. Maison repeated his dignified impersonation of Admetus, singing with nobility of style the music of a role that does not lie any too well for his voice. Mr. Panizza conducted and the lesser parts were again in the hands of Arthur Kent, George Cehanovsky, Alessio De Paolis, Marita Farrell, Maxine Stelman, Helen Olheim and Wilfred Engelman. C.

Season's Second 'La Bohème'

Puccini's 'La Bohème' was sung for the second time during the current season on the evening of Feb. 12. In the leading roles were heard Licia Albanese as Mimi; Frederick Jagel as Rodolfo; Annamary Dickey as Musetta and John Brownlee as Marcello. Others in the cast were Norman Cordon as Colline and George Cehanovsky as Schaunard. Of especial interest was Salvatore Baccaloni as Benoit and Alcindoro, Lodovico Oliviero and Arnold Gabor completed the cast.

The four principal roles were vividly sung. Miss Albanese made an appealing Mimi and Mr. Jagel an excellent Rodolfo. Mr. Brownlee made the most of Marcello's few opportunities. Miss Dickey acted with spirit. Gennaro Papi was the conductor. H.

Novotna Sings Manon Again

Jarmila Novotna repeated her pictorial impersonation of Manon on the evening of Feb. 13, singing with much tonal charm and refinement of style and creating a potent appeal in every phase of the role as it developed. Her 'Farewell' to the little table was sung with particularly touching effect. The Des Grieux was Raoul Jobin, and although indulgence was asked for him after the first act on account of a hoarseness that he had developed he sang the 'Dream' song and, later, the 'Ah fuyez' with admirable smoothness of tone and

Josephine Tuminia Makes Debut in 'Rigoletto' and Sings with Thomas in 'Barber of Seville'—Bampton Heard in 'Alceste'—Hilda Burke Returns in 'Butterfly'—'Rheingold' Given in Wagner-Mozart Cycle



John Charles Thomas as Figaro in 'The Barber of Seville'

control of dynamics, giving no hint whatever of any trouble with his vocal cords.

John Brownlee was again the Lescaut, and Nicola Moscona, the Count des Grieux, with Alessio De Paolis as Guillot, George Cehanovsky as De Bretigny and Louis d'Angelo as the Innkeeper, while Annamary Dickey, Maxine Stelman and Helen Olheim sang Poussette, Javotte and Rosette, respectively, Wilfred Pelletier was the conductor. There seemed to a certain apathy in the stage proceedings at times, with a resultant lack of the requisite spirit and sparkle in some of the ensemble scenes. C.

Hilda Burke Sings 'Madame Butterfly'

Hilda Burke sang the title-role in 'Madame Butterfly' for the first time this season on the evening of Feb. 15, making an excellent impression both vocally and dramatically. The other members of the cast were Armand Tokatyan as Pinkerton; John Brownlee as Sharpless; Irra Petina as Suzuki and, in the lesser roles, Thelma Votipka, Alessio De Paolis, George Cehanovsky, John Gurney and Wilfred Engelman. Gennaro Papi conducted. It was the opera's third hearing of the season. N.

'The Barber of Seville' Returns

Gioacchino Rossini's 125-year-old opera, 'The Barber of Seville', returned to the Metropolitan's active repertoire for the first time this season on the evening of Feb. 19, attracting an audience that packed the house from rafters to orchestra, rejoiced in the art of Salvatore Baccaloni, who sang the role of Dr. Bartolo for the first time in New York; welcomed a new Rosina in the person of Josephine Tuminia, and the appearance of singers well known in the remaining roles.

Count Almaviva	Bruno Landi
Dr. Bartolo	Salvatore Baccaloni
Rosina	Josephine Tuminia
Figaro	John Charles Thomas
Don Basilio	Ezio Pinza
Fiorello	Wilfred Engelman
Berta	Irra Petina
An Official	John Dudley

Conductor, Gennaro Papi

All concerned, orchestra, conductor, principals and chorus, contributed to an evening of rapid-paced and broad wit. Because of (Continued on page 28)

Carnival in Rio

By FRIEDE F. ROTHE

THE ancient rites celebrating the Vernal Equinox, coursing its far-flung, long and devious way from early tribal times, through Greek and Roman society, to Christianity and today, finds its practically last and most vigorous abiding place in Rio de Janeiro, Brazil. Carnival is also celebrated in other cities of Brazil and South America, but Rio is the acknowledged center. For the four days' merry-making preceding Lent, the city is swelled to its limits with people from all the surrounding countries, particularly Argentina and more increasingly from the United States.

Although Rio's Carnival is celebrated during the high heat of a near tropical Summer, falling this year on Feb. 23-24-25, it is no more than a freak of geography and may still be seen in many of its aspects to be profoundly related to ancient Spring rituals and harvest practices.

Festival Began as Religious Rite

According to the English poet, Robert Southey's basic history of Brazil, published in London in 1819, it seems certain that at the beginning of the Nineteenth Century, the festivities before Lent were of a wholly religious character. But the carrying of the holy image in procession, the killing of oxen for the general feasting, the blessing of seed for the next sowing, the offering of the first fruits of harvest and the important part played by water and flour in the whole Catholic ritual, connects it straight-forth with the slaughtering of the Greek sacred bull, the parading with images in the masquerade Roman Saturnalia and the ancient 'Hohlee' festivities in India, in whose celebration the elements of water and white powder were indispensable.

Towards the middle of the century the religious character of the celebra-

tions had given way to a more general rejoicing called the 'Entrudo'. Its staple diversions were greatly akin to our April Fool's jokes and its most outstanding practice was the throwing of wax shells filled with water, in the shape of oranges, pears and eggs. These were displayed at all the stores and markets stands ahead of time and were of a sufficient strength to be thrown a great distance and of enough delicacy to explode immediately at collision. Along with the water bombs came a white powdery starch which people threw at each other's clothing, hair and open mouths. Basins, bowls, pails of water and even hoses, which were kept hidden in gardens for the greeting of friends, were the logical development, until the excessive inundation had to be suppressed.

With the abolition of slavery in 1888 and the proclamation of the Republic a year later, the pent-up exuberance of a vast negro and mixed population found its great expression at last, and Carnival now took on the proportions of the big national holiday. The organization of the government supported Carnival Clubs which soon followed, the 'Democratistas', 'Fenianos' and 'Tenentes do Diabo', which worked in behalf of its celebration, assured the holiday its official character as well as making it the sole focal point of the whole popular and folk expression. Now a servant could really mix with his master, a 'morros' dweller with his more well-to-do city neighbor and the concentrated outburst of dancing, playing and singing saw the fusion of all the Brazilian cultural elements: the white, the negro, the mulatto, the half-breed Indian from either direction, together with the improvisational, the traditional and the organized spontaneity born at the source.

Carnival Clubs Inspire Music

The Carnival Clubs, and through them Carnival, provided the first real

Ancient Rites Celebrating the Vernal Equinox Still Thrive in Brazilian Capital—People Come from all the Americas to Join in Masquerades, Parades and General Fun Making—Popular Music Is Written for Them—

impetus for the flowering of Brazilian popular music. It was their blaring military brass bands which shaped the character of the 'Maxixe', the oldest popular national dance. With the bass given out by the trombones with a vitality that threatened to shatter the eardrums, and its characteristic sensuality, the Maxixe was only danced in these clubs, frequently mostly by the poorer people and young men of all classes.

There were smaller private clubs, however, which could not afford to engage the big brass bands, and the outcome of that was the organization of the 'Charanga', a smaller band with more winds than brass. This afforded the means for the development of the more melodic 'Samba', the characteristic dance of Rio and its people.

Today there are 'Escolas de Samba', schools of samba, and a hot and sweet samba, the 'samba batucada' and the 'samba canção.' 'Samba batucada' means in the style of the 'Batuque', a barbaric Negro dance of African origin with an obstinate bass that keeps mounting to a frenzy. The 'samba canção', on the other hand, tends to a more melodious and softer stylization, achieving at times a soaring, nostalgic quality of great feeling.

The schools of samba are in reality not schools, but clubs. Each has its special following of composers and their adherents, and each is proud of its history, traditions and prizes won at contests. A composer of a certain school sells his song to a publisher and it becomes public property, but it is never disassociated from his club. Consequently during Carnival each school presents its own music, parades with

its own banners. The standard bearer comes first, followed by the percussion players, the wind instruments, the guitars and everyone else.

Poor People Write Songs

The mixed people from the 'morros' or hills surrounding Rio, the slum areas of the city, are the real source of the music poured into Carnival. A city composer will come to the hills, buy a song for a trifle from a born music-maker strumming away on his 'violão' or guitar and reap a fortune. 'Mamãe eu quero', the hit of last year's Carnival, and now heard at most of the New York night clubs, is the result of such a ruse. This, however, is no longer so prevalent; the poor negro or mulatto composer is catching on.

The contests organized by the various publishers, radio and in some instances by the government itself, for the best Carnival sambas and marchas, have tended to reduce the colorful and varied musical participation of former years. The hill people are no longer so occupied with their own indigenous contributions, but with the songs which by common consensus have been acknowledged to be the best as much as four months before through the continuous radio plugging. Villa-Lobos has made several attempts to revive the old folksong and folklore participation, particularly that of the Indian, but with little success.

Besides being composed for the occasion, a Carnival song hit may have other sources, in the end of small concern to the people as long as they like it. Thus the hit of two years ago was

(Continued on page 7)



Brazilian Information Bureau



(Left) Men Dressed as 'Bahianas' Form a Colorful 'Bloco'. The Native Costume of Bahia Is the Most Popular at the Carnival. (Above) Picturesque Dancers in the Street in Typical Holiday Mood

John Phillips

Carnival in Rio Inspires Much Popular Music



Brazilian Information Bureau



Brazilian Information Bureau



Brazilian Information Bureau

(Continued from page 6)

the marcha, 'A Jardineira', arranged with new lyrics by the team, Benedito Lacerda and Humberto Porto, from an old children's tune of semi-folk character, and now sung in New York by Elsie Houston. Another hit was the 'Donkey Serenade', lifted from an American film and set with different lyrics.

Other outstanding popular composers who contribute dozens and dozens of tunes for Carnival, of which only a few catch on and then remain but seldom for more than a season, are Vicente Paiva, Ary Barroso, Romeo Silva, José Maria de Abreu, Vadico and Noel Rosa, Ataulpho Alves and Wilson Batista, Nassara and Frazão, Ivan and Luis Lopes, Andre Filho, Roberto Martins and many more. A particularly colorful figure is Kid Pep. Kid Pep was a little young prizefighter with a gift for melody who would come to the offices of publishers and newspapers and sing his tunes. Today he can write them down himself and has a standing with the best of the popular composers.

Preparations Throughout the Year

The spirit of Carnival, which it has been said, can prevent a revolution, and for which the great mass of the population stringently denies itself all year round just to lavish every saving in a climax of four days of carefree enjoyment, has already begun New Year's Eve. All the songs have been tried out, the best selected, and from everyone and everywhere their strains are heard. This is the time of pre-Carnival parties, and for all people, poor and wealthy alike, begins a round of comings and goings culminating in the hilarious mass celebrations before Lent. The tenor of these parties is masquerade and fun and even foreigners catch the spirit. An important official of the French Embassy once rented an old abandoned factory and invited all the diplomatic circles and Brazilian high society to come dressed as workers. Champagne was served in tin cups and instead of caviar there was black beans.

Saturday afternoon, merely the day of preparation, the people are already in the streets, all work is suspended and the fun begun. The 'Entrudo' of former

VARIOUS ASPECTS OF CARNIVAL TIME

Early Arrivals on the Avenida (Above Left), Armed with Lanca - Perfume; (Above Center) Merry-makers in Bahia Dress; (Above Right) Looking Down on a Festive Throng, and (Right) A Tired Little Celebrant



years is now the more refined 'lanca-perfume', a tube filled with a perfumed ether which people discharge at each other in tremendous quantities in sham battles. In a short time the air is filled with the odor, contributing considerably to the general intoxication.

In the evening the three most fashionable casinos of Rio, the 'Copacabana', 'Atlantico' and 'Urca', throw open their doors and grounds for the nightly balls upon whose decoration fortunes are spent. At one time the Hotel Gloria presented a different decorative theme for each successive night. Considering that the revelry barely ceases, coming to a let-up only about five o'clock in the morning and starting all over again soon after, Brazilians are still at a loss to explain how there was time to tear one motive down and raise another. The theme of the third night's ball was flowers and it is said that the hotel literally turned into a blossoming mountain, particularly of orchids which grow wild in the vicinity.

Municipal Opera Ball

But the smartest of them all, and the one to which as the saying goes, only the best people go, or the ones who can afford to pay the 200 milreis price of admission or about fifteen dollars, is the Theatro Municipal Opera Ball. This is the home of opera, symphony and all important concerts given in Rio, and for the occasion of the ball, it is com-

pletely transformed, inside and out, to suit the background of the masquerade scheme.

An important highlight during the entire festivities is the 'Corso' or procession of cars. Those who have cars invite their friends to hang on to every available place, those who haven't any rent them, and the rest just follow. The costumes range from fabulous creations, upon which most conceivably a whole year's stinting was expended, to no more than just a mask, a handkerchief

MOZART SOCIETY PLANS INAUGURAL CONCERTS

Elisabeth Schumann and Budapest Quartet Share First Program of New Organization

The Mozart Society, a new organization dedicated to performing the music of the great composer, was to give the first of two inaugural concerts on the evening of Feb. 23, at the home of Mrs. Reginald de Koven, 1025 Park Avenue. The second concert will be given on March 9, at the same address.

Elisabeth Schumann, soprano, was to share the opening program with the Budapest String Quartet. Leo Rosenek was to accompany Mme. Schumann in a group of six songs and the Budapest String Quartet planned to play Mozart's Quartets in B Flat and C.

Mrs. John Henry Hammond is the honorary president of the new organ-

about the neck, or exchanging clothes with your brother or sister. But confetti, serpentines, lanca-perfume and flowers galore are at everyone's disposal until the pavements under foot become soft as a carpet.

On Monday afternoon, however, all this comes to a halt and the streets are cleared for the most colorful part of Carnival, the 'Dia dos ranchos'. This is the time given over entirely to the numerous clubs from the hills and the organized singing and dancing which takes place, mostly by Negroes in fantastic and native dress, is the true reflection of the folk and popular source of Brazilian music, so vividly put to use by Villa-Lobos and others.

Climactic Tuesday belongs to the three big Carnival Clubs already mentioned. The great parade of tremendous floats is watched by the whole populace. The inscriptions, banners, decorations and figures run the gamut from Greek mythology to humorous criticisms of the government. At 8 P. M., with twilight falling, the pitch is at its height, and the music, lighted torches and intoxicating air make of Rio another world. The emblazoned figure of Christ on top of Corcovado, 2300 feet above the streets, lends an ironic touch to this inverted other-worldliness.

ization, Mrs. de Koven is president, Mrs. David Randall MacIver, vice-president, Mrs. Edgar Leventritt, treasurer, and Mrs. Edward Wood Allison, secretary.

Ivan Langstroth, American composer who has recently returned from Europe, where he was for many years professor of composition at the New Vienna Conservatory of Music, is the founder and executive chairman of the Society.

Maynor, Still and Schuyler Honored

Included on the 1940 Honor Roll of Race Relations by a nation-wide vote were Dorothy Maynor, soprano; William Grant Still, composer, and Philippa Duke Schuyler, child pianist and composer. Dr. Lawrence D. Raddick, curator of the Schomburg Collection of Negro Literature of the New York Public Library, which conducts the poll as a feature of Negro History Week, announced the awards.

CINCINNATI'S MAY FESTIVAL CANCELLED

Thuman Says Step Is Due to "Alarms of War"—Choristers Protest

CINCINNATI, O., Feb. 20.—Cincinnati's fifty-eight-year-old May Festival has been cancelled. J. Herman Thuman, festival secretary and manager, made the announcement to the chorus on the night of Feb. 17, while the choristers were rehearsing.

The festival has been called off, Mr. Thuman said, because of the alarms of war and because of war's financial burdens. He said seven members of the May Festival Association board had reached their decision after weighing the possible financial perils of the undertaking. Two members of the nine-man board were absent. Five of the seven present voted to cancel. Two voted to conduct the '41 festival.

Lack Guarantee

Only a "financial miracle" can save the festival for '41, Mr. Thuman said. He explained the festival in 1939 yielded about \$80,000. He said he expected the proposed festival for 1941 to cost about \$70,000. Festival directors, Mr. Thuman said, believed it would be unwise to proceed with the production this year without a \$15,000 guarantee. This sum was not forthcoming, they said.

In the early '30s, Mr. Thuman said, festival directors borrowed certain sums of money. Some of this has not been repaid. The festival has a fund of its

own, produced from gifts, endowments and membership fees. Fees come from stockholders. Each stockholder pays \$10 a year.

Protest Cancellation

First to protest against the cancellation were members of the chorus. They have been rehearsing every Monday night, except for a brief summer vacation, for fifteen months. Thus have festival choruses always worked. Without pay, they rehearse weekly for the biennial performance which has attained international renown. The chorus, for the most part, is made up of clerks, mechanics, sales girls and others who are employed during the day. They have instilled into the traditions of the May Festival much of the appeal which stamps the affair as "something musical for the sake of music". Choristers named a committee to discuss the proposed cancellation with directors. At the same time, Cincinnati newspapers took up the cry of protest. Various organizations in the city raised their voices against cancellation.

Jascha Heifetz, violinist, in Cincinnati for a day to make recordings with the orchestra, said he believed the directors' reasons for postponement were "very weak". The United States, he said, is not at war and he could not understand why "one of America's greatest achievements in choral music" should be postponed.

Eugene Goossens, orchestra conductor and director of the festival performances, said he considered it "sad" that the festival should be postponed because of the war situation while the London Philharmonic is just now completing a festival of Beethoven music.

VALERIA ADLER

QUAKER CITY HONORS SCHUBERT AND BACH

Festival Organizations Prepare Two Program Series Devoted to Music of Masters

PHILADELPHIA, Feb. 5.—Outstanding among the musical events scheduled for the remainder of Philadelphia's 1940-41 season will be notable festivals devoted to Schubert and Bach. Engaging the Philadelphia Choral Festival Society, Henry S. Drinker, president, and James Allan Dash, musical director, and other local groups and organizations, the Schubert festival will take place from March 6 to 9 inclusive with a series of programs representative of the various phases of the great composer's art.

The festival is to open on Thursday evening, March 6, in the Academy of Music with a choral concert. With Dr. Dash conducting, the Philadelphia Schubert Festival Chorus of 170 assisted by Margaret Keiser, soprano, Thelma Davis, contralto, Albert W. Munson, tenor, and Blakely Ritter, bass, will offer the Mass in A Flat and 'Miriam's Song of Triumph', accompaniments to be played by the orchestra of the Philadelphia Opera Company. There will also be works for male chorus, to be sung by the Junger Maennerchor under Leopold Sayre's direction, and songs for women's chorus, to be presented by the women's voices of the University of Pennsylvania Choral Society with Harl McDonald conducting.

On Friday evening, March 7, in the Academy of Music Foyer, Elisabeth Schumann, soprano, and Stuart Wilson, tenor, are to be heard in a program of Lieder, and in the same hall on Saturday afternoon, March 8, there will be a chamber-music concert, the program to include the string quintet in C. Both

these events are jointly sponsored by the Curtis Institute of Music and the Philadelphia Choral Festivals Society.

Orchestras to Observe Festival

Cognizance of the festival will be taken by the Philadelphia Orchestra at its concerts in the Academy of Music Friday afternoon, March 7, and Saturday evening, March 8. The program, with Eugene Ormandy conducting, will include the Symphony No. 7, in C.

On Sunday afternoon, March 9, in the Irvine Auditorium of the University of Pennsylvania, the Pennsylvania W. P. A. Symphony, Guglielmo Sabatini conducting, will join in the series with an all-Schubert program comprising the symphonies in B Flat, No. 5, and B Minor, No. 8 ('Unfinished') and shorter works. The concert will present Ruth Kisch-Arndt, contralto, in a group of songs, and it is planned to perform the rarely heard Concert-Piece for violin and orchestra, the soloist to be announced.

During the festival week the Zeckwer-Hahn Philadelphia Musical Academy and other music schools and conservatories will participate in honoring Schubert with special programs by faculty members and students.

The Philadelphia Bach Festival Society and the Philadelphia Choral Festivals Society, conducted by Dr. Dash, will present thirteen of Bach's church cantatas in a series of three programs on Friday and Saturday, May 2 and 3, at Saint James's P. E. Church in central Philadelphia. Taking part will be the Philadelphia Bach Festival Chorus of 160; several soloists (to be announced), and large orchestra with organ and harpsichord.

WILLIAM E. SMITH

ZIMBALIST TO HEAD CURTIS INSTITUTE

Will Succeed Thompson in June—Reiner and Other Members of Faculty Withdraw

PHILADELPHIA, Feb. 25.

EFREM ZIMBALIST, violinist and head of the violin department of the Curtis Institute of Music since 1928, will become director of the Institute in May, succeeding Dr. Randall Thompson, who, with Fritz Reiner, head of the orchestra department, announced his resignation on Feb. 20, to become effective on June 1. Three other members, David Saperton of the piano faculty; Louis Bailly, head of the chamber music department and viola teacher, and Stuart Wilson of the vocal staff, resigned on Feb. 25. Mrs. Mary Louise Curtis Bok is president of the institute.



Efrem Zimbalist

Mr. Zimbalist, who signed a three-year contract, intends to continue his career as a concert violinist, regardless of his new appointment, and he plans to make his annual tour again next Winter. He will be the fifth director of the Institute, which was founded by Mrs. Bok in 1924.

Emanuel Feuermann, 'cellist, and Richard Bonelli, baritone of the Metropolitan Opera, have been appointed to head respectively, the chamber music and vocal departments at the Institute. Mr. Feuermann will succeed Mr. Bailly and Mr. Bonelli, Mr. Wilson. Each artist will continue his concert career. They will assume their new posts in October when the Fall term begins.

A spokesman for Mrs. Bok said the resignations of Dr. Thompson and Mr. Reiner had no connection, although they came within a few hours of each other. Dr. Thompson will remain until June 1. He has been director of the Institute since 1939 when he succeeded Dr. Josef Hofmann. He said his resignation resulted from differences of opinion between himself and the board of directors concerning fundamental issues of music education. A conflict between musicianship and academic education was reported as the issue.

Dr. Reiner tendered his resignation personally to Mrs. Bok. This was necessitated, he said, by increased responsibility as musical director of the Pittsburgh Symphony. The conductor received his appointment to the faculty in 1931 from Dr. Hofmann, then director, and during his ten years with the Institute has directed the school's principal orchestral and operatic productions including the world premiere of 'Amelia Goes to the Ball', a one-act opera buffe by Gian Carlo Menotti, Curtis graduate, in 1937. The tenure of the present teaching contract extends to May 3.

In her formal acceptance of Dr. Reiner's resignation Mrs. Bok said: "As I am well aware of all you carry in the way of responsibilities as musical director and conductor of the Pittsburgh Symphony Orchestra, I can only bow to your decision. It is with very real regret that I accept your resignation. I appreciate deeply all you have done for our students, your loyalty to

the Institute, and the rare quality of your instruction. Our pupils owe you much and they are already demonstrating your principles in the chairs they occupy in most of the great orchestras of our country today. My warmest good wishes will always go with you."

Dr. Reiner's letter of resignation, written at his home in Westport, Conn., read: "It is with the deepest regret that I must ask you to accept my resignation from the Faculty of the Curtis Institute with the end of this School Year. As Musical Director of the Pittsburgh Symphony, I find that my increasing responsibilities make it impossible for me to devote as much time to the school as I would like to. I have come to this decision very reluctantly after ten years of nothing but the happiest associations. Please rest assured that you can always count on my interest, should you need my help in any way."

Mr. Saperton, who was assistant director and executive secretary of the Institute when Dr. Josef Hofmann, the pianist, was its director, joined the faculty when the school was founded. Mr. Bailly, a former member of the Flonzaley String Quartet, has been a member since 1925. Mr. Wilson came to America from England two years ago.

BEECHAM AND STOCK TO LEAD AT RAVINIA

Budapest String Quartet to Play Four Programs in Post Season Series

CHICAGO, Feb. 18.—The first news of the coming sixth season of the Ravinia Festival is the announcement that Dr. Frederick Stock will conduct two pre-season Golden Jubilee concerts; that Sir Thomas Beecham will be the conductor during the first Ravinia fortnight; and that the Budapest String Quartet has been engaged for a post-season week of chamber music.

Dr. Stock's appearances at the Summer home of his Chicago Symphony will be on June 28 and 29. The concerts will be a perfect Golden Jubilee package, for the Sunday concert will be a "real" children's concert, and the Saturday evening concert will undoubtedly offer works with which he is closely associated.

Sir Thomas Beecham will open the season on July 1. Ravinia concerts will be each Tuesday, Thursday and Friday evening and on Sunday afternoons during the six-week season, as last year.

The Budapest String Quartet will play a varied program at four concerts during the post-season week. Last year, as an experiment, the Pro Arte Quartet was presented at Ravinia in a post-season Beethoven cycle. The success of the experiment brought about this year's decision for another chamber music week at Ravinia.

Opera Company Gives New Title to Levin

PHILADELPHIA, Feb. 20.—The title of musical and artistic director of the Philadelphia Opera Company was conferred upon Sylvan Levin at a meeting of the board of directors recently. Until now Mr. Levin has been listed merely as musical director of the company, and as conductor for the performances, although complete responsibility has rested in his hands.

at the impresario with round eyes and said: "Oh, are you Fibber McGee? May I have your autograph, please?" Needless to say, Mr. Gee disclaimed the honor, and referred the boy to a Mr. Jordan who plays the mythical and popular gentleman in question on the air.

As you know, I seldom if ever allow verse or worse to creep into these musings, but I feel such sympathy for the mixed-up opera-goer who sent me this piece that I'm tempted to share her troubles—and mine—with you. She seems to have listened to Saturday opera broadcasts for her own amazement. At any rate, I will tell you in confidence that she is a serious author, whose initials are H. L. K., and you will even find her name in the educational section of this issue of your magazine. Here—with her rhymed tale of woe:

The Nightmare of an Opera Guild-er.

Gad,
What a really terrific nightm-aria I've
had!

If your opera customers ever complain about double bills, ask them please to refer to the program herewith, which I believe deserves all of the epithets, colossal or otherwise, that Hollywood ever devised for teaming up strange bedfellows. Whenever you hear a grumble about 'Salome' being paired with 'Amelia Goes to the Ball', or 'Elektra' harnessed with 'Gianni Schicchi', just reflect that in 1835 there were triple bills like this. Imagine, if you can, a performance of 'Fidelio' with Flagstad, no less, followed by a small section of 'Hellzapoppin' and that, in turn, followed by two acts of 'Three Men on a Horse', and you will probably approximate the grand amalgamation of this entertainment. I like particularly the farce, 'Turning the Tables', with Jeremiah Bumps, Mrs. Broad and others. I wonder if the same customers sat through the whole evening, or if one set got up and made way for another. Can you imagine our New York public taking to such an evening's fun? Although I have heard tales of devout opera-goers leaving 'Parsifal' and, so much wrought up by the music drama that they had to seek comic relief, go to see the Hartmanns dance their satiric sketches. You will notice at the bottom of this program that the free list was totally suspended on this London occasion, so that the house must have been full of cash customers. Don't you think they got plenty for their money?

Theatre Royal, Drury Lane.

The Locomotive has the honor of announcing that, in consequence of Thousands having been disappointed of witnessing

THE MATCHLESS PERFORMANCES
OF
MAD. MALIBRAN

he has been endeavouring for some time past to effect a Re-Engagement, which he was only enabled to settle last Friday, by the arrival of an express permission from the Neapolitan Manager. He begs therefore to state that this Re-Engagement will be strictly confined

TO THE FOLLOWING EVENINGS:
(the Performances of which will take place at this Theatre)
TO-NIGHT, July 10th. MONDAY, July 11th. WEDNESDAY, July 12th. and FRIDAY, July 14th.
as Mad. Malibran is bound to leave England, on the 15th.

This Evening, FRIDAY, July 10th, 1835.
Their Majesties' Surtees will perform (Last Time but Two) Brothers' Grand Opera of

FIDELIO!

Don Fernando de Tolosa, (State Minister) Mr. F. COOPER.
Don Pizarro, (Governor of the State Prison) Mr. EDWARD.
Don Florentino, (a State Prisoner) Mr. TENFLETO.
Jacqueline, (a Heroine, the General's) Mr. SEGUN.
James, (Porter of the Prison) Mr. DUREAU.
Lamotte, the Wife of Pizarro, under the name of Fanny) Madame MALIBRAN.
Marcelline, (Rene's Daughter) Mrs. K. SEGUN.
Persons who will consist of the following Voices, under the Direction of Mr. J. T. MARIE.
BOPHRAAN—Mademoiselle BODEN, E. BODEN, ALLEGRET, BUTLER, EAST, PERRY, WINTER.
JOHN H. JORDAN, WATSON, SEVILLE, APPLETON, VATES, and FERGUSON.
ALFONSO—Messrs. WALSH, WILLIAM T. SMITH, LLOYD, CHANT, and MILLER.
SEVORA—Messrs. T. K. CLEGG, J. JONES, FRICK, PRICE, and MEYER.
HANSEL—Messrs. J. JONES, GREGG, BUTLER, TULKIAN, McARTHY, ATKINS, WHITE.
A list of which, the Surtees have called

Turning the Tables

John Humphrey, Mr. HARLEY. Jeremiah Bump, Mr. COOPER.
Major de Clavary, Mr. F. COOPER. Theodore, Mr. HENRY. Mr. Kohn, Mr. HUGHES.
Mrs. Thompson, Mrs. BROAD. Miss Kohn, Miss LEE, Philip Larkin, Mrs. FITZWILLIAM.

To conclude with Brodieu's Operatic Entertainment of

JOHN OF PARIS.

John of Paris, Mr. COOPER.
Ferdinand Patis, Mr. HARLEY.
Grand Chamberlain, Mr. T. BURGOUR. Philip, Mr. S. JONES.
Gery, Mr. T. MATTHEWS. Theodore, Mr. DUMEST.
Girard, (the Surge) Mrs. FITZWILLIAM.
Princess of Navarra, Miss BETTS.
Rosa, Miss H. CAWER.

As the Price List will be totally superfluous.

To-morrow, there will be no Performance.

On Monday, (Last Time) In **Les Femmes de** AMOS, Madame Malibran, (Miss Mr. Thompson, With Water's Grand Opera of **DER FREISCHUTZ.**

As for the greater accommodation of the Crowds who apply at the Box-office, it will remain open daily until 10 o'clock, opening at half past 8.

Courtesy, Bruna Castagna Collection

Ah well, *honi soit qui mal y pense!*

A close-up view of Toscanini at an NBC Symphony broadcast was productive of awe and admiration, but they expressed the view that the maestro shouldn't play the Haydn 'Toy' Symphony for anybody, even his grandchild. They thought him rather a dull program-maker on that occasion, al-

"Hey! What D'ya Mean, 'End Quote'?"

And in that same third act of 'Tristan', they admired Mr. Melchior's singing, but wished fervently that he wouldn't wear such an unbecoming "nightshirt". They also deplored the constant fuss

Incidentally, in meeting Risë Stevens in a group of celebrities so thick that the two were dizzy, they applauded the choice of Miss Stevens for a movie contract for the reason, if no other, that she has the prettiest legs of any opera star they have seen. They thought Albert Spalding the most polite man they had met, and Norman Cordon the most jovial and the one who knew the funniest stories. They learned that Nathan Milstein is a wonderful rumba dancer, and that music critics don't look as if they ought to be. One of these women in fact, reviewed a whole opera performance for Herbert Peyser before she found out who he was, and then fled in confusion. Their deepest musical satisfaction came from a hearing of the Brahms Violin Concerto, at which they wept honest tears—pretty good taste, I think! My imp told me all of this and more, too, and I just want you to know the reactions of some of the people who have very little musical life except for the radio and phonograph. It may not be music criticism, but I think it is refreshing, don't you? asks your

Thephoto



HONORING WALTER AT THE METROPOLITAN

On the Eve of His American Debut as an Opera Conductor at the Metropolitan Opera, Where He Conducted Beethoven's 'Fidelio' on Feb. 14, Bruno Walter Receives a Rosewood and Silver Baton—(Left to Right) Edward Johnson, General Manager of the Metropolitan; Charles Kullman, Zinka Milanov, Mr. Walter, Ezio Pinza and Herbert Janssen

NATIONAL TRIBUTE PAID TO PADEREWSKI

Testimonial Week Held in Honor of His American Debut Fifty Years Ago

Tribute was paid to Ignace Jan Paderewski, Polish pianist and statesman, in the form of a National Paderewski Testimonial held the week of Feb. 15 through 22, observing the fiftieth anniversary of his debut in America, which he made on Nov. 17, 1891 in Carnegie Hall, when Dr. Walter Damrosch, who is honorary chairman of the national committee for the testimonial, conducted the orchestra.

The inception of the Testimonial was marked by a letter from President Roosevelt to Paderewski, which was made public on Nov. 15. Mr. Roosevelt wrote that it was fitting that the fiftieth anniversary of his American debut be duly observed, and that as an old time friend and admirer, he rejoiced to learn of the testimonial in his honor.

President Roosevelt's Letter

Mr. Roosevelt's letter follows:

"My hearty congratulations on the fiftieth anniversary of your first appearance in the United States. Few Americans have known you longer than I; for I have a distinct and vivid memory of attending your concerts as a boy and of meeting you personally for the first time many, many years ago.

"As one of your old-time friends and admirers I rejoice to learn of the National Testimonial which is to be accorded to you. That the Golden Jubilee of your first appearance in our midst is to be duly observed is right and proper. Since, with the magic of your art, you captured the imagination of the American people in 1891, you have merited abundantly the accolade of 'Modern Immortal' which an appreciative public has bestowed on you in recognition of gifts and talents which you have shared so generously with the music lovers of America.

"Through full fifty years you have held our imagination and commanded our respect. It is no small part of your reward that you are everywhere beloved, everywhere respected.

"To a superb artist, to a patriot and lover of freedom in whose cause you have

worked with valor and gallantry, I offer heartfelt felicitations."

Other messages of felicitation were received in large numbers at the National Paderewski Testimonial headquarters at 9 Rockefeller Plaza from thousands of persons all over the United States during the week.

INSTRUMENTALISTS JOIN PETRILLO UNION

President of American Federation Demands Soloists Become Members by March

As a result of the campaign waged by James C. Petrillo, president of the American Federation of Musicians, to bring solo instrumentalists into the musicians' union, it was reported that eight musicians recently have taken out union cards in Local 802, the union functioning in the New York area. The new members are: Max Rosen, Marjorie Edwards and Jacques Abrams, violinists; Oskar Straus, pianist and composer; Eugene List, Otto Herz and Stevenson Barret, pianists; and Rene LeRoy, flutist.

Mr. Petrillo demanded that all instrumentalists join his union by March 1 or be barred from the radio and concert halls, after an extended court battle with the American Guild of Musical Artists over jurisdiction of such artists as Jascha Heifetz, José Iturbi, Emanuel Feuermann and Albert Spalding. The Guild tried to restrain Mr. Petrillo from interfering with AGMA members, but on Jan. 24 the Appellate Division dismissed the restraining order. Although the Guild has filed an appeal in the Court of Appeals which would be argued in March, Mr. Petrillo refused to abstain from enforcing his order any longer.

AGMA to Continue Fight

Members of AGMA, Lawrence Tibbett president, are determined to carry on the battle. It was pointed out that none of the instrumentalists who joined Mr. Petrillo's union were ever members of the

Guild. Mr. Petrillo notified the broadcasting companies that his musicians would not play with soloists not carrying A.F. of M. union cards. However, he made an exception of Albert Spalding temporarily, due to the violinist's contract with the Columbia Broadcasting System.

Union officials pointed out that the membership of outstanding conductors and instrumentalists in the union is nothing new, and that for many years, many of the best known artists in the instrumental field have held membership in Local 802. A list released included the following names:

Arturo Toscanini, John Barbirolli, Fritz Reiner, Alexander Smallens, Giuseppe Bamboschek, Walter Damrosch, Eugene Ormandy, Alfred Wallenstein, Frank Black, Benno Rabinof, Eddy Brown, Mishel Piasiro, Henrietta Schumann, Joseph Schuster, Carols Salzedo, Reinald Werrenrath, Frank La Forge, Yella Pessl and Vicente Gomez.

Jacob Rosenberg, President of Local 802, said that in view of the misapprehension created by various statements made to the press regarding the responsibilities and

costs of membership, he desired to point out that the only tax imposed by the union, outside of the membership fee, was three per cent of what is known as scale earnings.

"Scale earnings," said Mr. Rosenberg, "are basic minimum scales. If an instrumentalist gives a concert for which he receives \$1,500, he pays tax to the union only upon the minimum scale for that particular engagement, which is \$16. In other words, the payment is forty-eight cents. The initiation fee for joining our union is \$50 and the annual dues \$16 per year. For this payment, the member receives a \$750 life insurance policy and many other advantages which can come only through the thorough organization which our union has accomplished in the musical field."

Mr. Rosenberg explained that the three per cent tax is used to aid the indigent, unemployed in the ranks of the musicians. In the past year, Local 802, according to its treasurer, Mr. Harry A. Suber, expended approximately \$570,000 in direct relief to its needy members.

ASCAP SIGNS DECREE ENDING TRUST SUIT

Society Alters Policies to Avoid Court Action—Negotiates for Peace with Broadcasters

The American Society of Composers Authors and Publishers, Gene Buck, president, signed a consent decree with the Federal Government on Feb. 19 terminating litigation between the society and the Department of Justice under the anti-trust laws. Several previous efforts had failed and criminal action suit was filed in Milwaukee Federal District Court on Feb. 5. The case was to have been heard by Federal Justice F. Ryan Duffy on March 5. However, on Feb. 17 the Board of Directors of the Society approved the consent decree and the society accepted it two days later.

It was hoped that by signing the decree the road would be open to settlement of the differences between the society and the broadcasters which have kept ASCAP music from the air since Jan. 1. Broadcast Music, Inc., a rival organization set up by the National Association of Broadcasters to supplant

ASCAP, signed a consent decree on Feb. 3 to go into effect when ASCAP signed a similar agreement. After accepting the decree ASCAP notified the broadcasters that it was ready to begin negotiations for a settlement of the dispute. However the chief issue: how much the broadcasters will have to pay ASCAP for the use of its music is still to be settled.

Points of the Decree

Among the points stipulated in the consent decree are: that ASCAP shall no longer be exclusive agency for its members. Members may do business individually, but fees must be collected by the society and distributed according to the society's evaluation. ASCAP must offer the choice of paying for music on a per piece or per program basis or pay for the entire ASCAP repertoire. Any professional songwriter shall be eligible for ASCAP membership upon publication of one song instead of five previously required. New directors shall be elected by the general members upon expiration of the terms of the present directors. ASCAP fees must be collected from the station where the program originates rather than from the individual stations composing a network.

Johann Sebastian Bach

Bach's birthplace in Eisenach. The house where Bach was born on March 21, 1685 is today a Bach Museum. Bach's native town Eisenach, is also famous for the singing contest which took place in its Wartburg in the Thirteenth Century. Martin Luther lived there for some time as well.

The Bach organ in the new church of Arnstadt. In 1704, Bach got a position as organist at the age of nineteen at the New Church of Arnstadt, which he retained for three years. From Arnstadt, Bach made his famous trip to Lübeck to meet Dietrich Buxtehude. He was so fascinated by the organist that instead of the four weeks vacation granted him, he remained there for nearly four months.

The St. Blasius Church at Mühlhausen. The unpleasant controversies which succeeded Bach's long stay with Buxtehude induced the master to leave Arnstadt and accept in 1707 a position as organist of St. Blasius Church, Mühlhausen. His salary consisted of rye, fish and bread, in addition to the yearly sum of eighty-five florins. At Mühlhausen, Bach married his cousin

Maria Barbara Bach.

Anonymous picture of the youthful Bach in the museum of Erfurt. This is the only picture showing J. S. Bach in his younger years. It presents him in his early twenties, when he became court organist to the Duke of Weimar.

Newly discovered portraits of Bach and his wife Maria Barbara b. A. Paulsen. These two interesting pictures were painted in 1719. Bach, who at that time was court conductor to the Prince of Anhalt-Cöthen, is shown, like his wife, in court dress. It is interesting to note the expression of suffering in the face of Maria Barbara, who was to die a few months later. Both portraits, from a private Czechoslovakian collection, are here reproduced for the first time in this country.

The St. Thomas Church and Parochial School in Leipzig. In 1722, the post of organist at St. Thomas's Church and Cantor at the St. Thomas School of Leipzig became vacant through the death of Johann Kuhnau. It was offered first to the Hamburg music director, G. P. Telemann. Upon his refusal, Bach was appointed in 1723.

The photograph of James Melton on the front cover is by Bruno of Hollywood, New York.

From a Collector's Gallery of Musical Pictures—No. 3

Continuing the series supplied by Dr. Karl Geiringer—see page 10

Johann Sebastian Bach



Bach's Birthplace at Eisenach



Newly-Discovered Portraits of the Composer and His Wife, Maria Barbara, by A. Paulsen



The Youthful Bach



A Portrait of Bach by C. F. R. Liszewski



Opening Bars of the Cantata No. 19 in Bach's Handwriting



A Bust Made by C. L. Seffner



A Church Concert in Bach's Day



The St. Thomas Church and Parochial School in Leipzig



The Bach Organ in the New Church of Arnstadt



The St. Blasius Church at Mühlhausen

ORCHESTRAS: Premieres and Soloists Give Animation to Program

SOLOISTS were the rule rather than the exception on orchestral programs of the fortnight, and visiting orchestras gave variety to the season. Artur Rodzinski conducted the Cleveland Orchestra with Jascha Heifetz as violin soloist; and Hans Kindler had Saundra Berkova, child violinist, as soloist with the National Symphony. Serge Koussevitzky and the Boston Symphony returned for two more concerts in their series, with Gregor Piatigorsky as 'cello soloist at one. Albert Spalding was violin soloist with the Philadelphia Orchestra under Eugene Ormandy. Bruno Walter also had a full roster of soloists during his tenure as guest leader of the New York Philharmonic-Symphony, those of recent weeks including Joseph Szigeti, Josef Hofmann, and Joseph Schuster and Zoltan Kurthy. Mr. Barbirolli returned to the podium and had Zino Francescatti as violin soloist. Rudolph Ganz continued the Young People's Series, presenting Ellen Berg, child soprano, and Yoichi Hiraoka, xylophonist. Mischa Mischakoff and Carlton Cooley played with the NBC Symphony under Arturo Toscanini. With Frieder Weissmann conducting, Frederick Jagel, tenor, Viola Wasterlain, violinist, and Major John Warner, pianist, were heard with the New York City Symphony. Leon Barzin conducted the National Orchestral Association, with Lydia Summers as contralto soloist, and another in the operatic productions which the organization is presenting this season, Puccini's 'Suor Angelica'.

Kindler and a Kewpie Soloist

The National Symphony of Washington, Hans Kindler, conductor. Soloist, Saundra Berkova, child violinist. Carnegie Hall, Feb. 4, evening:

Toccata in D.....Frescobaldi-Kindler
Concerto for Violin.....Mendelssohn
Miss Berkova
Introduction, Chorale and Love Music from
'Boris Godunov'.....Mussorgsky-Kindler
'Mathis der Maler'.....Hindemith

This was the National Symphony's first visit to New York, in nearly a decade of touring. As soloist with his ensemble, Hans Kindler brought along little Miss Berkova, who is seven-growing-on-eight, and probably the smallest human item ever taken note of in a similar capacity at a full-fledged symphony concert in Carnegie Hall. Her playing (entirely from memory) of the Mendelssohn Concerto was such as to indicate a remarkable if still a kindergarten musicality, as well as an unusual aptitude for the violin. There were some signs of fag and some sagging from pitch before she had completed her task, and it will not be contended that she did much more than present the notes of the slow movement. But the audience was much taken by her kewpie personality and she was tremendously applauded.

Mr. Kindler's transcription of the Frescobaldi Toccata served its purpose admirably as a curtain raiser. On the whole, however, this was not a meaty program. There was no standard symphony, tone poem or overture to invite comparisons with other orchestras and their leadership. The 'Boris' music proved to be another "synthesis" of the kind that once might have been termed a potpourri. Though called a symphony, the 'Mathis' excerpts really constitute a suite.

Of the orchestra it can be said that the tone quality was refined, but not very vital. There was little or no heavy forcing; the brasses were not overblown. The strings were light, but not thin; the woodwinds competent if scarcely distinctive. Mr. Kindler exacted a satisfactory degree of precision, making due allowances for the particular problems of giving the child



Hans Kindler, Who Conducted the National Symphony

soloist her way in the Concerto. If the audience was not one of capacity size, it was generous in its applause. T.

Szigeti Plays Mendelssohn Concerto

New York Philharmonic-Symphony, Bruno Walter, guest-conductor. Assisting artist: Joseph Szigeti, violinist. Carnegie Hall, Feb. 2, afternoon:

'The Swan of Tuonela', Op. 22, Legend from the 'Kalevala'.....Sibelius
Symphony No. 3, in E Flat Major ('Rhenish').....Schumann
Concert in E Minor.....Mendelssohn
Suite from the Music to Shakespeare's 'Much Ado About Nothing':
Overture; 'Maidens in the Bridal Chamber'; 'Dogberry and Verges'; 'March of the Watch'; Intermezzo ('Scene in the den'); Hornpipe.....Korngold

The cry of 'All seats sold' echoed through the lobby before the beginning of this concert and a large number of standees eventually took advantage of the provision made for them. The major orchestral work, the 'Rhenish' Symphony, had been played at the three immediately preceding concerts of the Society, while Korngold's excerpts of scenic music for 'Much Ado About Nothing' were repeated from the previous evening's program.

Mr. Szigeti was in fine fettle and played the Mendelssohn Concerto with his familiar silken quality of tone and immaculately polished technique. The slow movement, with Mr. Walter and the orchestra collaborating with great sensitiveness, was given with ingratiating tenderness and persuasive sentiment, while the final movement had truly elfin-like capriciousness and grace in such full measure as to create



Gregor Piatigorsky, Who Was Soloist with the Boston Symphony under Serge Koussevitzky

an effect of irresistible charm. The delighted audience recalled the violinist repeatedly to receive its demonstrative applause.

The Sibelius 'Swan of Tuonela', in which Michel Nazzi played the solo English Horn with tonal beauty and distinction of style, received a smooth and admirably balanced performance, if no tone, that exhausted all the possibilities for poetic illusion inherent in this score. C.

Heifetz and the Cleveland Orchestra Give Walton Concerto

Cleveland Orchestra, Artur Rodzinski, conductor. Assisting artist, Jascha Heifetz, violinist. Carnegie Hall, Feb. 5, evening:

Suite from the Ballet, 'The Incredible Flutist'.....Piston
Tone Poem, 'Ein Heldenleben', Op. 40.....Strauss
Concerto for Violin and Orchestra.....William Walton

Two of the three works constituting this program came as novelties to the New York public, although they had previously been heard elsewhere. The Walter Piston Suite, drawn from the score written for performances of the ballet of the same name in Boston in May, 1938, had been given its first concert performance in Pittsburgh last November, while the Walton violin Concerto, written at Mr. Heifetz's behest, received its premiere in Cleveland in December of 1939.

The eleven episodes of the 'Incredible Flutist' suite, including a tango, a minuet, a Spanish waltz, a Siciliano, a polka and, very conspicuously, a circus march, ran their course in an easily enjoyable manner. Of unblushing melodic and rhythmic appeal and cannily scored, they suggested their special titles aptly but as divorced from the ballet action bore a less distinctive personality than other works of their composer heard here. The flute part was mellifluous but of less importance in the scheme of things than the title would have led one to expect.

Just what impression the Walton concerto would have made in the hands of a violinist of less consummate art than that at Mr. Heifetz's command it is not easy to conjecture. One suspect, however, that its attenuated thematic material would emerge as pretty arid, for Mr. Heifetz's was undoubtedly an idealizing performance. The work is in three thinly scored movements, with the need of a flowing slow movement involving some depth of feeling acutely evident, and with the solo violin treated throughout with little regard for its more ingratiating possibilities. It would probably sound pretty scratchy and tonally empty if played by a lesser technician. There is basic structural symmetry and there is a characteristic Walton whimsy in the unexpected twists and turns of the melodic line. Perhaps the most satisfying



Josef Hofmann, Who Played with the Philharmonic-Symphony under Bruno Walter



Jascha Heifetz and Artur Rodzinski, Soloist and Conductor at the Concert of the Cleveland Orchestra

section of the whole work is the final part, in which the best theme of all, main ideas of all three movements is presented in a coda.

Mr. Heifetz threw himself into the work with great enthusiasm and lavished his superlative technical resources and unerring artistic instincts upon it, while Mr. Rodzinski and the orchestra did their part with equal fervor and conviction. There were many recalls for both soloist and conductor at the end.

Between the two novelties Mr. Rodzinski led his orchestra through Strauss's 'Ein Heldenleben' in a performance of great brilliance and impact if not of ideal tonal finesse, the concertmaster, Josef Fuchs, being accorded an individual tribute of applause at the close for his delineation of the hero's helpmate. C.

Hofmann Plays Under Walter

New York Philharmonic-Symphony, Bruno Walter, guest conductor. Assisting artist, Josef Hofmann, pianist. Carnegie Hall, Feb. 6, evening:

Symphonic Suite, 'Evocations'.....Bloch
Symphony in G Minor (K. 550).....Mozart
Concerto in A Minor, Op. 54, for piano and orchestra.....Schumann
Tone Poem, 'Tod und Verklärung'.....Strauss

The ideally balanced program offered by Mr. Walter to his last Thursday night audience of the season introduced to the New York public the 'Evocations' by Ernest Bloch, which was played for the first time in San Francisco three years ago. There was, naturally, keen interest in hearing an unfamiliar work by an at one time so provocative composer. It must be recorded, however, that the impression created was scarcely that of so potent an expression of Bloch's essential musical individuality as other works of his.

The suite is in three sections, subtitled 'Contemplation', 'Houang-Ti, God of War' and 'Renouveau-Spring', which represent a long period of struggle on the part of the composer to crystallize their germinal sentiments, inspired by Hindu and Chinese philosophy. Mr. Bloch has said himself that these pieces are not descriptive or imitative, but merely reflect his personal reactions to certain Oriental stimuli. While all three are scored with his customary skill and flair for exotic coloring, it was the vividly and barbarically brilliant evocation of the God of War that created the most profound impression. The Buddhist serenity of the first seemed almost to err on the side of being too static, but the nostalgic element of 'Renouveau' was unmistakably characteristic of Bloch in his more familiar musical grooves while expressed along different lines.

Mr. Hofmann expended his superlative pianistic art upon the Schumann concerto with results that aroused the audience to a near-frenzy of excitement. If the romantic essence of the first movement was

(Continued on page 32)

NATIONAL SYMPHONY FUND IS INCOMPLETE

Walter Howe Reports Shortage at End of Drive—All but \$6,000 Expected by March 15

WASHINGTON, Feb. 21.—Still short of its \$107,600 goal by some \$32,000, the public campaign for funds for the 1941-42 season of the National Symphony was declared at an end on Feb. 20 by Walter Bruce Howe, drive chairman, at the final report luncheon in the Carlton Hotel.

There is still the probability that Washington will have its symphony, however, Mr. Howe said: the Musicians' Protective Union does not have to be notified whether or not the National Symphony will continue next season until March 15, and he added that he could see where all but \$6,000 of the amount still needed could be raised.

Mr. Howe said, "The publicity side of our campaign must of necessity fall into the background for other drives now before the public. The emergency side will doubtless be stressed by our excellent friends of the Press as much as possible, and we have from today until the evening of March 14 to turn in the last penny necessary. March 15 is the day on which we are obliged to send our notification to the Musicians Union for next season."

About half of the 150 present at the luncheon responded to Mr. Howe's call for volunteer workers willing to continue with the canvassing. The \$75,263.25 reported came from 6,085 contribu-

tors and represented 69.95 per cent of the \$107,600 goal. At the official closing last year, \$102,564.31, representing 7,694 pledges for 94.96 per cent of the goal, was reported.

Additional contributions, reported too late to be included in the summary, were announced by Mr. Howe: \$250 from the Association of Colored School Teachers in appreciation of the orchestra's concerts in the colored schools; \$100 from Kirsten Flagstad, who has appeared with the orchestra three times during the past year; and \$5 from an 11-year-old pianist, Earle Donoho, of Bethesda, Md.

After calling for reports from the chairmen of the nine committees engaged in the drive, Mr. Howe summed up the present status of the campaign as follows: He felt that \$12,000 additional could be expected from the existing committees; a \$5,000 contribution from a commercial source; two anonymous contributions for \$5,000 and \$3,000 respectively could be expected; leaving actually \$6,000 unaccounted for.

It was then announced that through Hans Kindler, who is now on a southern tour conducting the National Symphony, a conditional pledge of \$1,000 would be given providing it were matched by nine other \$1,000 pledges. Two of the \$1,000 were immediately pledged, and Mr. Howe stated he would personally give an added contribution of 20 per cent of all money brought in before March 12.

Bartlett and Robertson to Appear in British Benefit

Bartlett and Robertson, English duopianists, will give a recital on March 9 at the American British Art Centre at

44 West 56th Street in New York in a series planned for the benefit of British artists in England.

GANZ HEADS FOUNDATION

MacDowell Association Elects Pianist as President, Succeeding Schelling

Rudolph Ganz, pianist, conductor and composer, was recently elected president of the MacDowell Association, filling the vacancy left by the death of Ernest Schelling. Other officers chosen were Carl Carmer, vice-president; Louis M. Isaacs, secretary; and Henry B. Nevins, treasurer.

Mr. Ganz is president of the Chicago Musical College and conductor of the Young People's Concerts of the New York Philharmonic-Symphony. The MacDowell Association administers the business affairs of the MacDowell Colony at Peterboro, N. H., which is dedicated to the purpose of providing ideal living conditions to American composers, authors and painters while they are at work.

Barrère Lectures in Carnegie Series

Georges Barrère, noted French flutist and conductor, gave a lecture on "The Woodwinds" at Carnegie Hall on the morning of Feb. 8, the eighth in the series which is in observance of the Golden Anniversary season at Carnegie Hall.

The musical illustrations at Saturday's lecture were supplied by ten instrumentalists: Frances Blaisdell, flute; Mr. Barrère, alto flute; Annabel Hulme, piccolo; Carlos Mullenix, oboe; Lois Wann, English horn; Fred Van Amburgh, Alex Williams and William



CONDUCTOR AND COMPOSER

Edith Evans Braun, American Composer and Pianist, with Louis Vyner, Conductor, Who Offered Her Composition, 'The Harpweaver', for the First Time with the York, Pa., Symphony on Jan. 26. The Soloist in the Work, Which Is Written for Soprano, Chorus and Orchestra, Was Frances Greer

Bortman, clarinets, and Louis Letellier and Angel Del Busto, bassoons.

Helena de Freitas Reis Arrives in U. S.

Helena de Freitas Reis, Brazilian soprano recently arrived from Rio de Janeiro, will give a number of recitals in this country featuring Brazilian folk music.

ANNA Antoniadou

GREEK PIANIST

Press Briefs—New York Recital—February 7, 1941

New York Times: (February 8, 1941)

"Anna Antoniadou, Greek pianist, was heard in her Town Hall recital last night by an enthusiastic gathering. Miss Antoniadou made known a highly developed technique, capable of performing the most difficult pages in the taxing works presented with accuracy and dispatch . . . displayed a laudable control of dynamics and nuance . . . her playing possessed brilliance . . . the virtuosity of her performance made its effect, and at once aroused the interest of her listeners."

New York Herald Tribune: (February 8, 1941)

"Miss Antoniadou has extraordinarily quick and sure fingers . . . quite remarkable . . . her interpretations gave evidence of much careful thought . . . they aroused respect."

New York Sun: (February 8, 1941)

"The deft fingers and capable musicianship of Anna Antoniadou, which had been commended earlier in the season, were fruitfully employed at her reappearance in Town Hall last night. She made an especially sonorous thing of the C major toccata of Bach, playing the prelude with animation, and the connecting adagio with a gratifying tonal sense and a respectable feeling for the line of the music."

Management:

ALEXANDER MEROVITCH
19 West 69th Street, New York City



CONCERTS: Vocalists Dominate Recitals of Fortnight

NEWCOMERS played a prominent role in the recital calendar of the last two weeks. Two familiar vocalists returned in concert, Tito Schipa and Roland Hayes, and debut recitals were given by Zina Alvers, Margaret Speaks, Richard Monroe, Brian O'Mara and Marvel Biddle. Also on the vocal roster were Christopher Hayes, and Suzanne Robinson, who appeared jointly with Elena Cavalcanti, pianist. Pianists included Claudio Arrau, Roger Aubert, György Sandor, David Holland, Marilyn Meyer, Anna Antoniadis and Gary Graffman, the last two in New York debuts. Nathan Milstein, Yehudi Menuhin, Ossy Renardy and David Nadien gave violin recitals, the last named as a newcomer. Francis Macmillen, violinist, appeared in joint concert with Henri Deering, pianist. Emanuel Vardi gave a viola recital, and Signe Sandström, cellist, made her debut. Lotte Lehmann was soloist in the New Friends of Music series, singing Schubert's 'Winterreise'. Emanuel Feuermann and Albert Hirsh completed their performances of Beethoven's works for cello and piano in the New Friends series. The League of Composers gave a concert of native and South American music. Assisted by the Roth Quartet, Marthe Servine, French composer and pianist offered a program of her own works. The Municipal Opera Association gave an operatic concert; the Negro Composers Group presented a program; and a benefit entitled Masters of Viennese Music was heard. Station WNYC opened its second American Music Festival with a symphonic program. Dance recitals were given by Argentinita and Tashamira.

Marilyn Meyer, Pianist

Town Hall, Feb. 2, afternoon:

Organ Prelude in E Minor.....Bach-Silotti
Sonata in A.....Schubert
Sonata, Op. 31, No. 3 in E Flat.....Beethoven
Sonata, Op. 35, in B Flat Minor.....Chopin
Intermezzo in A Minor, Op. 116.....Brahms
'La Campanella'.....Paganini
Liszt
Staccato Etude.....Rubinstein
'Reflets dans l'eau'.....Debussy
'Blue Danube' Waltz.....Strauss-Schurmmmm

Miss Meyer made her New York debut last year at the age of fourteen. Both on that occasion and again at this recital she proved to be the possessor of a technical equipment truly remarkable in a musician of her years. Her fingers are swift and strong and she has energy and enthusiasm in abundance as her performances throughout this taxing and ambitious program bore ample witness. And judging from the excess of forte and fury in which she indulged in many of the works, she is at that stage in the life of a young virtuoso when technique and sheer excitement have their own way.

The Scarlatti sonata was excitingly done, at a terrific pace, and her playing of the Bach Prelude which opened the program had dignity and a good sense of proportion. In the Sonatas which followed, however, despite passages of high excellence, the young pianist let her fingers run away with her. The audience was cordial.

Zina Alvers, Mezzo-Soprano

Walter Taussig, at piano. Town Hall, Feb. 3, evening:

'Ah, mio cor'.....Handel
'Du liebst mich nicht'; 'Die Kraehe'.....Schubert
'Rastlose Liebe'.....Schubert
Am Sonntag Morgen; 'Geheimnis'.....Brahms
'Dein Rat ist wohl gut'.....Grieg
'Andenken'.....Wolff
Aria, 'O pretres de Baal', from
'Le prophete'.....Meyerbeer
Romance; 'Il pleut dans mon coeur'.....Debussy
'Sleep now'; 'I hear an army'.....Samuel Barber
'The Harvest of Sorrow'.....Rachmaninoff
'At the Open Window'.....Tchaikovsky
'Let us live'.....Glière
Aria, 'Rogneda'.....Sveroff



Tito Schipa



Marilyn Meyer



Zina Alvers



David Nadien



György Sandor



Margaret Speaks

Miss Alvers, a native of Russia, but now a resident of New York, who has had considerable experience on the opera stage, brought to the delivery of this program a mezzo-soprano voice of excellent natural qualities, full, well-rounded and evenly produced throughout a wide range. In view of her operatic background it was but natural that she should do her most effective singing in the opera excerpts, the programmed 'Priests of Baal' from Meyerbeer's 'Le Prophete' and Sveroff's 'Rogneda' and the added 'Mon coeur s'ouvre à ta voix' from 'Samson et Delilah', all of which were sung with much dramatic feeling.

The more exacting art of Lieder-singing was not so successfully encompassed as the more intimate approach and greater sensitivity of treatment required for the songs of Schubert, Brahms and Wolf, for instance, seemed less native to the singer's temperament. There was definite mood, however, in the Debussy and Russian songs which gained much applause. The unfamiliar Samuel Barber songs piqued the listener's interest, 'Sleep now' proving especially effective. Walter Taussig was a capable accompanist.

Tito Schipa, Tenor

Alberto Sciarretti, accompanist. Carnegie Hall, Feb. 3, evening:

'O, Cessate di Piagarmi'.....Scarlatti
'Plaisir d'Amour'.....Martini
'Du bist die Ruh'.....Schubert
'Le Violette'.....Scarlatti
'L'île des Morts'.....da Venezia
Mr. Sciarretti
Tarantella.....Martucci
Mr. Sciarretti
Aubade from 'Le Roi d'Ys'.....Lalo
'Lamento di Federigo' from
'L'Arlesiana'.....Cilea
'Una Furtiva Lagrima' from 'L'Elisir
d'Amore'.....Donizetti
'Recuerdos'.....Grovelez
Mr. Sciarretti
Caprice-Etude.....Dohnányi
Mr. Sciarretti
'J'ai Pleuré en Réve'.....Hüe
'La Rose et le Rossignol'.....Rimsky-Korsakoff
'Do Not Go, My Love'.....Hageman
'Mandoline'.....Debussy

Mr. Schipa has not been heard in New York in several years and he was greeted by an audience of capacity size which applauded long and loudly. The tenor's program included a wide variety of works and to these many encores were added. His best singing was done in placid numbers such as the Martini song and 'Where e'er You Walk', given as an encore, but the aria from 'L'Arlesiana' which, if memory serves, Mr. Schipa sang at his first New York recital in the same auditorium a number of years ago, was a fine piece of dramatic singing. The 'Dream' from 'Mannon', another encore, was exquisitely done. Mr. Schipa is also to be commended for presenting a program in so many different tongues in all of which he made himself clearly understood.

David Nadien, Violinist

Lukas Foss, accompanist. The Town Hall, Feb. 4, evening:

Ciaccona.....Vitali
Concerto in D Minor.....Wieniawski
Sonata in G Minor for violin alone.....Bach
Introduction and Rondo Capriccioso.....Saint-Saens
'Nigun'.....Bloch
Polonaise in D Minor.....Wieniawski

Young Master Nadien, whose age has been variously given as fourteen and twelve, played with the New York Phil-

harmonic-Symphony at one of its Children's Concerts earlier in the season, but this was his recital debut. Like many of the children who have appeared here in public in the past few years, his performance exhibited excellent technique with resulting good technique and a musicianly approach to his works rather than any penetrating emotionality. This is just as well, for time should bring development in both intellect and emotion. At present, he plays like a well-schooled youngster who was in no way disconcerted by the technical difficulties of either the Wieniawski Concerto or the Bach Sonata. He will bear watching and the omens seem to be good.

Margaret Speaks, Soprano (Debut)

Alderson Mowbray, accompanist. The Town Hall, Feb. 5, evening:

'Amour, Vois quels Maux, from
'Condms et Hermione'.....Lully
'Au Sein de Cete Lyre' from
'Parnasso Confuso'.....Gluck
'Alma Sintamos'; 'El Jilguero'.....Arr. by Nin
'Zur Rosenzeit'; 'Mit Einer Wasser-
lilie'; 'Nocturne'.....Grieg
'Nocturne'.....Marx
'Plauderwäusche'.....Weingartner
'Barkarole'.....Marx
'Air de Lia' from 'L'Enfant Prodigue'.....Debussy
'Aubade'.....Fauré
'Attributs'.....Poulenc
'L'Enamourée'.....Hahn
'Chanson Norvégienne'.....Fourdrain
'The White Swan'.....Charles
'Velvet Shoes'.....Thompson
'Comin' Through the Rye'.....Arr. by Kingsford
'Morning'.....Speaks

Miss Speaks is well known as a capable radio singer. She has also concertized widely through the country, but this was her New York concert debut. Endowed with a definite if somewhat remote personal charm, Miss Speaks makes an interesting stage figure. The voice is a naturally fine one and, unusual in a soprano, its lowest reaches are well projected. As a whole, she does not seem to get out of her natural endowment all that might be got. Her mezza voce was excellent. Incidentally, there is no point in singing Grieg songs in German. If not in the original, why not in English?

The Gluck number was charmingly given in excellent classical style. Of the

Grieg songs, 'The Waterlily' was the best. Of the French group, Hahn's 'L'Enamourée' was the best. There is not much to be said for the songs in English except that Miss Speaks did all that could be done with them. Mr. Mowbray's accompaniments were of very high quality throughout, especially in the Marx songs.

György Sandor, Pianist

Carnegie Hall, Feb. 7, evening:

Chorale Prelude in F Minor.....Bach-Busoni
Organ Fantasy and Fugue in G Minor.....Bach-Liszt
Fantasie in C Major, Op. 17.....Schumann
Etude in E Flat Major, Op. 10, No. 11;
Etude in B Minor, Op. 25, No. 10;
Polonaise in A Flat, Op. 53.....Chopin
Variations and Fugue on a Theme by
Handel, Op. 24.....Brahms
'Ondine'.....Debussy
Prelude, No. 1.....Chavez
Polka from the Ballet, 'L'âge d'or'.....Shostakovich
Etude, No. 12.....Scriabin

Mr. Sandor's playing at his debut here last year had demonstrated the possession of potentialities of an altogether formidable character, and at this recital he again displayed a technical virtuosity of proportions sensational even in this day of super-techniques and a highly sensitive musical nature. Like a young athlete rejoicing in his strength, he is still carried away from time to time by ardor in indulging his technical prowess, and this tends to disturb and even disrupt the interpretative continuity of his playing. But he would seem to have plenty of time in which to achieve the desired poise of the ripely matured artist.

In the opening section of the program the fugue of the Bach-Liszt transcription was encompassed with great digital and structural clarity and built up with fine climatic effect, a strictly piano quality of tone being employed rather than organ-like sonorities. Apart from this, the major work characterized by the finest command of balances was the Handel-Brahms Variations and Fugue, the fugue, in particular, being set forth not only with immaculate articulation but with a contagious exuberance of spirit at the same time. The big Schumann Fantasy was less satisfying. The first

(Continued on page 18)

Concerts in New York, Feb. 26—March 10

Town Hall

Feb. 26, afternoon (5:30 p.m.): Layman's Music Courses
" 26: Egon Petri, pianist
" 27, afternoon: Helen Alexander, soprano
" 27, afternoon (5:30 p.m.): Layman's Music Courses
" 28: Victor Roche, tenor
March 1, afternoon: Clara Rabinovitch, pianist
" 2, afternoon: Grete Stueckgold, soprano
" 2, afternoon (5:30 p.m.) New Friends of Music, Kolisch Quartet and William Horne, tenor
" 3: The Bach Circle of New York
" 4: Fordham University Glee Club
" 5, afternoon (5:30 p.m.): Layman's Music Courses
" 5: Herbert Janssen, baritone
" 6, afternoon (5:30 p.m.): Layman's Music Courses
" 6: Ada Belle Files, contralto
" 7: Saida Knox, contralto
" 8: Williams College Glee Club and Octet
" 9, afternoon: Therese Ramstein, violinist
" 9, afternoon (5:30 p.m.): The Southernaires and Anne Wiggins Brown, soprano
" 9: American Ballad Singers
" 10: Martha Lipton, Mezzo-soprano

Carnegie Hall

Feb. 26: New Friends of Music Orchestra
" 27: New York Philharmonic-Symphony
" 28, afternoon: New York Philharmonic-Symphony
March 1, morning: Carnegie Hall, Lecture, Modeste Allo
" 1, afternoon: National Orchestral Association
" 1: New York Philharmonic-Symphony
" 2, afternoon: New York Philharmonic-Symphony
" 2: New York City Symphony
" 3: Max Rosen, violinist
" 4: Sol Kaplan, pianist
" 6: New York Philharmonic-Symphony
" 7, afternoon: New York Philharmonic-Symphony
" 8, afternoon: Josef Hofmann, pianist
" 8: New York Philharmonic-Symphony
" 9, afternoon: New York Philharmonic-Symphony
" 9, afternoon (5:30 p.m.): New Friends of Music Orchestra
" 9: New York Symphony
" 10: Lina Pagliughi, soprano; Jan Peerce, tenor

Ballet Theatre Opens Season with Premieres



(Above) A Scene from Antony Tudor's 'Gala Performance'. (Right) Eugene Loring and Agnes De Mille in the latter's 'Three Virgins and a Devil'

Company Returns to New York with New Works by Tudor, De Mille, Dolin, and Loring, and New Solo Dancers

By ROBERT SABIN

LIKE a breath of fresh air, the Ballet Theatre returned to New York and launched its second season at the Majestic Theatre on the evening of Feb. 11 with a program made up of Anton Dolin's restoration of 'Giselle'; Agnes De Mille's new and delightful 'Three Virgins and a Devil'; and Antony Tudor's waggish 'Gala Performance', also a premiere. In the range of its repertoire, in its enterprising spirit and technical coordination the Ballet Theatre takes first rank with any of the companies seen here in recent seasons, and the enthusiasm of its first-night audience was well-earned. Here is an organization which is sincerely interested in what is going on in the world today and in American life and art.

One of the many excellent features of the performances was the expert conducting of Max Goberman, who keeps his eyes on the stage and not in the score. The Ballet Theatre has had all of its scores reorchestrated for an ensemble of musicians which, though small, is fully satisfactory.

'Three Virgins and a Devil' is just what the title implies, and Miss De Mille has never been more witty than in this portrayal of the downfall of the three pious but unsteady maidens. The work is set in medieval style and the 'Antiche Danze ed Aria' of Respighi could not suit its spirit more appropriately. Ramon Reed's scenario, Arne Lundborg's setting after sketches by Peggy Harris, and Motley's costumes are equally felicitous. 'Three Virgins and a Devil' metaphorically speaking is a mixture of Cranach and Peter Arno, and it is surprising how well they blend. Lucia Chase and Annabelle Lyon form with Miss De Mille a captivating triumvirate, and Eugene Loring as the Devil and Jerome Robbins as a Youth enter wholeheartedly into the fun.

'Gala Performance' Has Premiere

Mr. Tudor's 'Gala Performance' takes us to the "Theatre Royal" on an evening when the reigning ballerinas of Paris, Moscow and Milan have agreed (with reservations which become apparent when they confront each other on the stage) to appear



together. Within the framework of a cleverly designed ballet, Mr. Tudor gives full play to wickedly accurate parodies of French, Russian and Italian styles, not to speak of personalities. And Karen Conrad, Nora Kaye and Nana Gollner romped through the work in hilarious and expert fashion. Mr. Tudor and Hugh Laing as the underprivileged male partners contributed to the comedy of the work, which sent the audience home with aching sides in a gay mood.

The performance of 'Giselle' revealed in the person of Nana Gollner a young artist with a superb technique and a command of what, for want of a more accurate term, is called "the classical style." Miss Gollner had appeared at the Stadium, but this was her debut with the company in its regular New York season. In perfect timing, in tension of body and precision of line, her dancing at this performance was nothing short of exquisite. Mr. Dolin's Albrecht was as melodramatic as ever, but his technique was so brilliant that one granted him as much pose as he desired. Nina Stroganova as the Queen of the Willis was also in good form.

The evening of Feb. 14 brought the premiere of Anton Dolin's 'Capriccioso', with music by Cimarosa and costumes and décor by Nicolas De Molas. This unpretentious and frankly pretty ballet serves to display the technical address of the company as a whole, as well as individually. Karen Conrad, Annabelle Lyon, Nina Stroganova and Lucia Chase and their sister ballerinas danced brilliantly and Mr. Dolin shared honors with Leon Danielian, who has evolved into an arrestingly brilliant soloist.

Also on this program was Eugene Loring's 'Billy the Kid', one of the few ballets based upon American life which actually captures the American spirit. With Aaron Copland's moving score and Mr. Loring himself as Billy to give it added savor, this pungent and telling work made a deep impression upon the audience. Mr. Loring has a bold imagination and an obvious determination to create an American ballet style. The Ballet Theatre should be congratulated upon helping him towards his goal.

Once again, this time as the Queen of the Swans in 'Swan Lake', Nana Gollner danced with extraordinary finish and elegance. In the adagio, she set what was probably a record for a hold on the point, and throughout her technique was of the breath-taking (but not breathless) variety. Since Mr. Dolin has "restored" 'Swan Lake', he is presumably responsible for putting the Pas de Trois at the beginning of the ballet, where it should not be. And so lovely a Queen of the Swans deserves a harp for her solos instead of the inadequate piano. On the positive side, Alicia Alonso; substituting for Karen Conrad in the Pas de Trois, with Miss Stroganova and Mr. Danielian, danced extremely well

and Mr. Dolin was positively dazzling in his variation.

Mr. Dolin's 'Pas de Quatre', a reconstruction of the dance which brought four leading ballerinas of Europe together for a unique performance by command of Queen Victoria on July 12, 1845, had its first showing on the evening of Feb. 16. Based upon Chalon's lithograph and upon contemporary records unearthed by research, the choreography may possibly approximate the original, but the work lacks the "feeling" of age and distinction. Nana Gollner as Taglioni, Nina Stroganova as Grähn, Alicia Alonso as Grisi and Katherine Sergava as Cerito danced skillfully, but one at no time had any illusions as to their true identity. The audience, however, took the work and the ballerinas to its heart. This program also included 'Capriccioso', 'Three Virgins and a Devil' and 'Billy the Kid'.

A Correction

In the issue of MUSICAL AMERICA of Jan. 25 in a review of performances by the Trenton Opera Association, it was erroneously stated that Lucy Monroe, soprano, would appear in 'La Bohème' on March 15. Lois Monroe, of Trenton, will be the soprano at this performance.

New York Acclaims

Compositions by

MARTHE SERVINE

with the Composer at the Piano

and the

ROTH QUARTET

TOWN HALL, February 9, 1941

Quintet in B-flat major

(for Pianoforte and Strings)

Sonata in B minor

(for Violin and Pianoforte)

"Spring" Quintet in E-flat major

(for Pianoforte and Strings)

(First Performances in America)

New York Times:

"Miss Servine proved herself a composer of ability and an able pianist. Born in Paris of French parents, she was brought to the United States as a child of 10 and is an American citizen. . . . The two piano quintets were orchestrally conceived, their most striking characteristic being an opulence of texture rare in chamber music of the day. Miss Servine proved fond of rich sonorities, and she obtained them by eschewing the contrapuntal sort of treatment usual in chamber works in favor of a thick, basically harmonic type of structure. Almost invariably the massed strings were supported by resonant passages for the piano, in which heavy chords in the bass of the instrument predominated. There was a masculine virility in the music, a wealth of melodic ideas capably developed and a rhythmic strength that held the attention. . . . A noble dignity reigned in the B flat quintet, and the first two movements of the "Spring" quintet were especially successful in capturing the fervent, sensuous orchestral effect striven for. All of the slow divisions were poetic and flowing. . . . her music was serious, robust and sane, with far more to impart than is commonly the case with chamber works of the day. Miss Servine played with the same vitality and warmth, the same richness of tonal effects, reflected in her compositions. She, the quartet and Mr. Roth, as soloist, joined their talents in giving the works readings that searchingly unfolded the full intentions of these new additions to the literature."—NOEL STRAUS

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Music and 'Theatre'

ASIDE from qualities of the performance, both on the musical side and that of the staging, the Metropolitan's current revival of Gluck's 'Alceste' brings into high relief an issue that three centuries of opera-giving, with an attendant great mass of argumentative writing about opera, has not settled. And that is, whether great music that has been cast in the operatic form is not of itself sufficient to justify the continuance of an opera—like a symphony or a work of chamber music—even though the conventions of what is called "theatre" change and pass through eras and epochs such as those that have been chronicled since Gluck's time. Must opera, indeed, stand or fall according to whether it is today's "good theatre," if there is in its music, old though this music may be, an appeal to the modern musical ear that corresponds to the appeal of an instrumental or choral work by Bach or Handel?

In other words, is the world still insufficiently musical in its approach to opera? Is the thought of purely musical pleasure being unnecessarily lost sight of in much of our discussion of whether this or that old opera qualifies as "theatre"? Is the theatrical aspect of opera being given undue emphasis, largely or partly because the art aspects of opera too often are considered as secondary to its entertainment phases? And is this, in turn, because opera audiences are too largely entertainment audiences, and too little musical audi-

ences, as compared to audiences at performances of other forms of music?

It will scarcely be contended that a symphony concert, or one by a string quartet, places entertainment above art. It may be asked whether, when many of the same music lovers go to opera, they change their basic attitude toward the music they hear, merely because they are in a theatre and there is stage action with scenery and costumes to occupy the eye while the ear is engaged by the singers and the orchestra. If the beautiful music of Gluck means to the ear in the theatre what the beautiful music of Bach means in the concert hall, ought not the musical listener to take much the same pleasure in the opera that he takes in the concert, irrespective of changes of convention and style in what is called "theatre"?

Supposing that the musical, as distinct from the theatrical, element in opera audiences gradually becomes more numerous until there is a clear preponderance of listeners who can listen to opera primarily as they listen to symphony—for the music's sake. Is it not likely that questions of "theatre" will then become appreciably less vital or controlling? With the passing of time, the issue may be one of the musicality of opera audiences. And there is no good reason to suppose that a change for the better in that direction is completely out of the question.

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Personalities



Alex Slodmak
Tito Schipa, Who Has Been Engaged by the Metropolitan Opera Company for Several Appearances in March and April, Is Greeted Backstage in Carnegie Hall After His Recent Recital by Jessica Dragonette and Rose Pauly, with Alberto Sciarretti, His Accompanist, in the Background

Milanov—For a special broadcast program sponsored by the American Friends of Czechoslovakia, Zinka Milanov made transcriptions of Smetana's opera 'Libussa'.

Stravinsky—The Russian composer, Igor Stravinsky has announced his intention of making his home permanently in the United States. He will take out his first citizenship papers in the near future.

Burke—At the Washington's Birthday celebration of the Sons of the American Revolution held in Carnegie Hall, Hilda Burke sang 'The Star-Spangled Banner' and 'America'.

Melchior—On Feb. 17, Lauritz Melchior celebrated his fifteenth anniversary with the Metropolitan Opera, singing his 177th Tristan. His first appearance there was in the title-role of 'Tannhäuser' on Feb. 17, 1926.

Paderewski—Unable to attend a luncheon in his honor, Paderewski through his sister, Antonina Wilkonska, sent a message expressing gratitude "for long years of unsurpassed hospitality and unfailing friendship of the American people". The pianist made his American debut in Carnegie Hall fifty years ago next November.

Ericourt—A unique recital was given recently by Daniel Ericourt, pianist, for an audience of blind children at the New York Institution for the Education of the Blind. The program was conducted exactly on the lines of a Town Hall recital. The children, ranging from six to fourteen years, showed a marked preference for music by Bach.

Koussevitzky—The most recent of prominent musicians to receive their final papers as American citizens is Serge Koussevitzky, conductor of the Boston Symphony who with his wife and niece had their final examinations on Feb. 19. They will take their oath of allegiance within thirty days.

Walter—Marking his first appearance as a conductor with the Metropolitan Opera House and in token of their esteem, a group of singers in the company who had appeared under the baton of Bruno Walter in Europe, met in General Manager Edward Johnson's office on Feb. 14, and presented Mr. Walter with a rosewood and silver baton. The singers were Zinka Milanov; Herbert Janssen, Ezio Pinza and Charles Kullman.

FEDERATED CLUBS PREPARE CONTESTS

Dates Set for District Competitions at Biennial Convention in June

In preparation for the biennial Young Artists contests of the National Federation of Music Clubs, to be held in Los Angeles in June in connection with the twenty-third biennial convention of America's largest musical organization, dates for state and district contests in this vicinity are announced.

New Jersey contestants in piano, voice and violin, aged twenty-one to twenty-nine years, will compete March 29 at New Jersey State College for Women. Dr. John Earle Newton is chairman.

Pennsylvania state contests will be held April 17 at the Manufacturers and Bankers Club, Walnut Street, Philadelphia, under the chairmanship of Ella Olden Hartung. Contests for student musicians, ranging in age from eighteen to twenty-three, will be held at the same place the preceding day.

The date and place for the New York State Contests, of which Mrs. E. H. Cahill, 118 W. 57th Street, New York, is chairman, will be announced at a later date.

State winners in these three states will compete in the Liberty District Contests on May 15 at the New Jersey State College for Women, the finals in the Young Artists contests to be followed the same day by the Student Musicians contest finals. Mrs. John McClure Chase, president of the Liberty District, 600 West 116th Street, is also district contest chairman. Contest bulletins and other necessary information may be secured either from her or from the state chairmen.

The Biennial Young Artists contests not only carry with them a cash prize of \$1,000 each for the best violinist, the best pianist and the best vocalist, but also an augmented award for the best instrumentalist, who will be guaranteed two solo performances with the Philadelphia Orchestra, one in Philadelphia and one in New York, and also be given two opportunities to appear as soloist with the New York Philharmonic-Symphony at Carnegie Hall concerts.

METROPOLITAN GUILD HONORS BRUNO WALTER

Guest Conductor at Opera Is Speaker at Luncheon and Meeting Held by Organization

Bruno Walter, who made his first American appearance as an opera conductor at the Metropolitan Opera on Feb. 14, when he conducted Beethoven's 'Fidelio', was the honor guest and speaker at the luncheon of the Metropolitan Opera Guild held on Feb. 18 at the Hotel Plaza. Mr. Walter and a group of singers who have also made their Metropolitan Opera debuts during the current season were introduced by Edward Johnson, General Manager of the Metropolitan Opera. Lucrezia Bori, honorary chairman of the Metropolitan Opera Guild, spoke. Mrs. John De Witt Peltz, publicity chairman of the Guild, presided in the absence of Mrs. August Belmont.

The artists who appeared on the dais with Mr. Walter included Salvatore Baccaloni, Norina Greco, Alexander Sved, Francesco Valentino, Elsa Zembranska, Risé Stevens, Irra Petina and Kerstin Thorborg. The list of guests also included: Harry Horner, Mstislav Dobujinsky and Jonel Jorgolescu, scenic

designers of current Metropolitan productions, and Mr. William H. Kershaw, executive vice-president of the Texas Company, sponsor of the weekly Saturday afternoon broadcasts from the Metropolitan. Mme. Thorborg, Metropolitan Opera contralto, sang songs by Brahms and Grieg, with Felix Wolfes as accompanist.

BENEFIT IS PLANNED FOR BAGBY FOUNDATION

Dinner Will Honor Founder of Musical Mornings and Aid Fund for Artists in Need

A gala Golden Anniversary Dinner will be given on May 13 in the Grand Ballroom of the Waldorf-Astoria in honor of Albert Morris Bagby, who has completed his fiftieth year of "Musical Mornings." Proceeds from the dinner, which will be followed by musical entertainment by members of the Metropolitan Opera Company and other artists, will be donated to the Bagby Music Lovers' Foundation, which awards honorary pensions to distinguished musicians without adequate means of support in their declining years.

Chairman of the dinner is Alma Clayburgh, who is assisted on the executive

What They Read Twenty Years Ago

MUSICAL AMERICA for February, 1921

Sad, but Not Quite True

Nijinsky, the great Russian dancer, is the victim of creeping paralysis, according to a dispatch from Vienna, with no hope of recovery.

1921

A Week at the Metropolitan

'Lohengrin' with Easton, Matzenauer, Sembach and Whitehill; 'L'Amore dei Tre Re' with Bori, Gigli, Danise and Didur; 'L'Oracolo' with Scotti, Bori, Chamlee and Rothier, in double bill with 'Le Coq d'Or' with Evelyn Scotney, Louise Berat, Didur, Diaz and Sundelius; 'Aida' with Claudia Muzio, Jeanne Gordon, Crimi, Martino and Gustafson; 'Manon' with Farrar, Hackett and Whitehill; and 'Eugene Onegin' with Muzio, Martinelli and De Luca.

1921

History Repeats

It has been suggested that immigration officials might be protected from writers' cramp if all entry blanks were printed so as to read "occupation, violinist" with space to insert something else applicable to the exceptions.

1921

Four Years too Soon

A cablegram tells us that Puccini is dying, which I trust will prove unfounded, though there had been reports of late that he was in bad condition. Some of his works will live and be enjoyed by those that come after us. The latest cablegram contradicts the report of the composer's illness (Mephisto).

1921

Can You Imagine?

Gabriele d'Annunzio is to marry his favorite pianist, Luisella Baccara. Concocting in Fiume during his command there, she became his secretary, friend and Egeria. She was accorded the honors due a princess, was addressed as "your highness" and sentinels stood guard at her apartments.

1921



Tito Ruffo as the King and Dorothy Francis as Jocasta (Above), in Leoncavallo's Opera, 'Edipo Re', Which After Its World Premiere at the Chicago Opera, Was Brought by That Company to the Manhattan Opera House. (Right) Charles Hackett, Tenor, His Wife and Daughter



committee by Mrs. James Roosevelt, mother of the President; Mrs. Cornelius Vanderbilt, Mrs. August Belmont, Helen Huntington Astor, Mrs. Orme Wilson and Thomas J. Watson, George L. Bagby, Charles M. Spofford, and Walter Hoving as treasurer.

FEDERATION PREPARES KELLEY PERFORMANCE

Erb Will Conduct 'Pilgrim's Progress' for Benefit of Scholarship Named for Composer

As a tribute to Dr. Edgar Stillman Kelley, now approaching his eighty-fourth birthday, and as a means of augmenting the Edgar Stillman Kelley Junior scholarship of the National Federation of Music Clubs, the composer's musical allegory 'Pilgrim's Progress' will be given on March 4 at the Waldorf-Astoria Hotel.

Dr. John Warren Erb, chairman of orchestral and chamber music for the Federation who is director of the symphonic music department of New York University, will conduct the performance and a federated chorus of 250, augmented by well known soloists, will participate.

The sponsorship is nation-wide in

character. Mrs. Vincent Hilles Ober of Norfolk, Virginia, president of the National Federation, is chairman of the committee, with Mrs. Guy P. Gannett of Portland, Me., vice president for the Eastern Region, as vice chairman. Etelka Evans of Cincinnati, National Junior Counselor, is also among the sponsors, as are practically all state presidents and National Board members.

HOMER SONGS GIVEN

Pupils of Louise Homer Appear with Central Florida Symphony

WINTER PARK, FLA., Feb. 20.—Songs by Sidney Homer, especially arranged for female voices, were sung by a group of pupils of Louise Homer at a concert of the Central Florida Symphony, Alexander Bloch, conductor, on Feb. 4. Those taking part included Lucy Marshall, Gloria Mastrangelo, Joyce Sparrow, Diana Webster, Phyllis Chamberlain, Eloise Temple and Virginia Brown. The works given were 'Requiem' and 'There's a Heaven Above'. The orchestral accompaniments were arranged by Mr. Bloch.

Other works on the program included Tchaikovsky's Serenade for Strings and Haydn's Symphony No. 13.

CONCERTS: Debuts Add to Interest in Concert Calendar

(Continued from page 14)

movement, it is true, was impressively begun and, in the main, well integrated, while the final movement was poetically sensitive, but the basic triumphal spirit of the second movement ('Trophies') was not present and in addition to this lack of the section's inherent majestic significance there was too thick pedalling and the last page was taken too fast for clarity.

The octave study of Chopin was taken at a breath-taking pace and created an exciting effect, while the polonaise, strangely enough, remained somewhat small in concept throughout. In the last group, however, the Debussy 'Ondine' was imaginatively delineated and the sly satire of the Shostakovich polka was subtly conveyed. And then a brilliant climax to the program was reached in the Scriabin etude. The audience responded demonstratively at every opportunity and exacted extra numbers at the end. C.

Signe Sandström, 'Cellist

Harry Kaufman, at the piano. Town Hall, Feb. 8, afternoon:

Sonata in D Major.....Bach
Variations on a Theme from Mozart's
'Magic Flute'.....Beethoven
Sonata in A Minor (Arpeggione).....Schubert
Adagio and Allegro.....Schumann
'Prière'.....Ernest Bloch
Sicilienne.....Gabriel Fauré
Piece in C Sharp Minor.....Nadia Boulanger
'Statue' and 'Jeu'.....Anis Fuleihan

Poise and sincerity and the background of substantial training and musicianship were salient characteristics of the playing of the young Nordic 'cellist at her New York debut after an extended period of study both here and, more especially, in Paris. Her intonation was notably accurate, while her tone was invariably smooth, if of no great richness or vibrancy.

Careful phrasing and well-considered dynamic effects marked the performances of the three major works on the program, with the slow movement of the Schubert sonata standing out for the sensitively poetic treatment accorded it, while the Schumann Adagio and Allegro and the Bloch 'Prière' were infused with a greater measure of warmth and a more personal communicative quality than the previous numbers, with the exception of the Adagio mentioned. That Miss Sandström possesses an admirable technical equipment and exceptional refinement of style was amply demonstrated. Her playing would be greatly enhanced now by the injection of greater imagination and the enkindling of a more richly temperamental responsiveness. C.

Francis MacMillen and Henri Deering

Town Hall, Feb. 8, evening:

Sonata in C Minor, Op. 30, No. 2.....Beethoven
Sonata in A Major, Op. 13.....Fauré
Sonata in D Minor, Op. 108.....Brahms

As a new team of violin-and-piano sonata players the Messrs. McMillen and Deering made an auspicious debut with an uncommonly well-chosen program. Both are artists of fine attainments in their respective fields, and their playing of this program revealed both a close sympathy in their approach to the works taken in hand and the development of a well-adjusted ensemble.

Perhaps the highlight of the evening was



Signe Sandström



Henri Deering



Francis McMillen



Emanuel Vardi



Gary Graffman



Roger Aubert

the performance given of the Fauré sonata, in which both players responded to the graceful musical ideas of a fluently written and well-constructed work with the happiest of results. In this the restraint that had lent a somewhat austere aspect to the Beethoven sonata was broken down completely and all the charm of the music was captured and conveyed with a wealth of significant nuance. The Brahms sonata also fared particularly well, and it was evident from the spontaneity of the applause that followed both it and the Fauré work that the audience had derived exceptional pleasure from the artistic collaboration of the concert-givers. C.

Ossy Renardy, Violinist

Walter Robert, accompanist. Carnegie Hall, Feb. 10, evening:

Passacaglia.....Handel-César Thomson
Sonata Movement.....Brahms
Sonata in A Minor.....Schubert
Concerto for Violin and Fourteen Wind Instruments First Performance in America
Conducted by the Composer
Concerto in E Minor.....Mendelssohn
Hungarian Melodies.....Ernst

Mr. Renardy, though as yet only nineteen, continues to fill promises made at his earlier appearances. Endowed with excellent technical equipment he is developing very obviously in the matter of tonal color and of a spiritual approach to his music. The Brahms Sonata Movement part of a three-composers work, was well given and the Mendelssohn, though, after a general custom, he took it too fast, was cleanly played and the wooing second movement beautifully played.

Mr. Blatt is known to us as a conductor having appeared in the Lewisohn Stadium. His work, written in a somewhat drastic idiom, has moments of considerable beauty and is not, as might have been feared, radical in harmonic structure or as fragmentary thematically as many in the current fashion. Mr. Renardy played it with care and it had a definite success with the audience. N.

David Holland, Pianist

Mr. Holland has been heard twice before in New York, so his appearance in the Town Hall on the evening of Feb. 11, was not in the realm of novelty. He did, however, offer a new work entitled 'Fantaisie Grotesque' by Nathan Novick. The work is what its title suggests though it lacks apparent unity of purpose. But parts of it show originality and occasionally, charm. Of two sonatas by Soler, the first was the better, and a

Sicilienne by Bach was well done. Haydn's E Minor Sonata had grace and distinction but the Schubert B Flat Major Sonata was less successful. Debussy's 'The Children's Corner' had an excellent performance. There was a large audience in attendance and one that was fully appreciative of the player's ability. D.

Gary Graffman, Pianist

Young Master Graffman, who is only twelve years old, gave his second local recital in the Town Hall on the afternoon of Feb. 15. The young and very talented pianist, who had made his debut last season in Carnegie Chamber Music Hall, revealed a remarkably well developed technical ability, and showed interpretative promise, though of the latter it is still too early to prophesy.

In Bach's 'English' Suite in B Minor he displayed clarity and accuracy in performance, abilities which were in nowise diminished in passages of rapid tempo. Beethoven's Sonata, Op. 31, No. 2, in D Minor, though well played technically, calls for more depth of expression than it is reasonable to expect a twelve-year-old to give. He was at ease in the Fantasie, Op. 28, in F Sharp Minor of Mendelssohn, a seldom played work. The slow movement of a Suite by Poulenc was played with sympathy and feeling, and the first movement, Presto, rapidly and without loss of clarity, as was the third movement, Vif. Tcherenpin's Five Bagatelles and Ibert's 'Le petit âne blanc' were wise choices upon his program also. In a final group of works by Chopin, the youngster revealed much lyric warmth and an understanding of content that was surprising. There were many young persons in the audience who seemed as much impressed as their oldsters by Master Graffman's abilities. W.

Roger Aubert, Pianist

Mr. Aubert's recital in the Town Hall on the evening of Feb. 16, was his third in the same auditorium. He is a pianist of sincere intention and excellent schooling, if somewhat addicted to noisy fortes and a tone not invariably suave. Bach's D Major Toccata and Fugue was played with excellent proportion and a clarity that performers do not invariably give it. Parts of the Beethoven Sonata, Op. 111, were a trifle forced in the matter of volume but in its more placid moments it had charm. Schubert's G Major Impromptu was an excellent piece of pianism and the three Debussy works, 'Prelude Pour le Piano', 'General Lavine' and 'Reflets dans l'Eau' had considerable atmosphere. Whether by temperament or intention, Mr. Aubert did not invariably plumb the depths of all the works he played, but much of his program was well worth listening to. N.

Lehmann Sings 'Die Winterreise'

The New Friends of Music, Inc., made one of their most valuable contributions of the season on the afternoon of Feb. 2 when they presented Lotte Lehmann in Schubert's immortal 'Die Winterreise' cycle in Town Hall. Although in the abstract ideal these songs are more suited to a man's voice than to a woman's, we can think of no man appearing before the American public today who could have made them more his own than did Mme. Lehmann on

this occasion. And it was a memorable occasion. Whether or not Wilhelm Müller's twenty-four love-lorn poems would find great sympathy in modern readers when divorced from the music, is a question for pedants. When given the beauty of Schubert's settings and sung as Mme. Lehmann sang them, they are the epitome of pure romanticism and rife with artistic loveliness.

Seldom has the soprano been so completely in control of her abilities, seldom has she struck so deep into the heart of interpretative values. And this is remarkable only in that she is always a magnificent Lieder singer. Her projection of 'Die Winterreise', however, left little room for comparisons or independent analysis. Each song came fresh and spontaneously to the audience. The shades of melancholy, nostalgia, anguish, bitterness and resignation passed in review and the listeners were drawn with the singer through the gamut of a poet's emotions.

To extract one memory from another in the series of impressions is well nigh impossible. To point to any song as outstanding would immediately call back another, until the entire cycle was in review. Space does not permit of this. But it was very near perfection. Paul Ulanowsky furnished sensitive and able support in the lovely piano accompaniments. K.

Emanuel Vardi, Violist

Vivian Rivkin, accompanist; Town Hall, Feb. 17, evening:

Sonata, Op. 120, No. 2.....Brahms
Theme and Variations.....Allan Shulman
Sonata in E Flat.....Alessandro Rolla
Prelude in C Sharp Minor
Scriabin-Borissowski
Hopak.....Mussorgsky-Borissowski
Nocturne in C Sharp Minor
Chopin-Milstein-Vardi
Caprice in A Flat.....Wieniawski-Kreisler-Vardi
Caprice in E Minor.....Mario Vitteta
Caprice in D Minor.....Paganini-Primrose

The program tells its own story of the difficulties encountered by viola soloists when they endeavor to offer a recital of works devoted to their instrument. Mr. Vardi, who is a member of the NBC Symphony, has endeavored to overcome the slimness of the repertoire by making his own transcriptions of music written for the viola's closest relative, the violin, and by presenting new compositions written expressly for it, and as in the case of the Vitteta Caprice, dedicated to himself, thereby not only increasing the repertoire, but adding to the interest and variety of his program as well.

The violist revealed all the best qualities of his instrument at this recital: its

(Continued on page 25)

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CLEVELAND OPERA PRESENTS BENEFIT

**Goldovsky Conducts 'Bartered
Bride' for Infantile Par-
alysis Fund**

CLEVELAND, Feb. 20.—The Cleveland Opera Theatre, directed by Boris Goldovsky and Richard Rychtarik, presented Smetana's opera, 'The Bartered Bride', in the Music Hall on Jan. 27. The proceeds were donated to the 1941 Infantile Paralysis Fund.

The Opera Theatre has been organized on a non-profit basis to produce opera at moderate prices, to stimulate a love of opera and to provide experience under capable direction for singers and players. Several cultural organizations in the city contributed to the performance. The orchestra was made up of members of the Cleveland Orchestra and the Friends of Music Orchestra. Contributing to the training of the members of the company were the

Cleveland Institute of Music, Western Reserve University, the Music School Settlement, various private studios and others.

All parts were sung and acted with professional ease. The costumes and stage setting provided gay local color. Members of the cast were James Meena, Marjorie Phelps, Elizabeth Stoeckler, Louis Grdina, Julia Prasse, Walter Huffman, Myron Ryan, William Watkins, Julius Selker, Carolyn Watt, and Robert Nicol. Boris Goldovsky was conductor; Richard Rychtarik, associate director and scenic consultant; Carabella Johnson, stage director; Fred Popper, chorus director; Madame Bianca, ballet director; Virginia Weaver, scenery; Matthew Grdina, make up; and Emil D'Zomba, technical director.

Donizetti's 'Elixir of Love' will be presented next.

WILMA HUNING

**GROSSMAN CONDUCTS
CLEVELAND PLAYERS**

**Substitutes for Rodzinski and
Ringwall—Szigeti Performs
on all-Brahms Program**

CLEVELAND, O., Feb. 20.—The Cleveland Orchestra's fourteenth pair of concerts in the regular symphony season played on Jan. 23 and 25, was rehearsed under difficulties. Dr. Rodzinski and several members of the orchestra were stricken with influenza early in the week, and on Wednesday Rudolph Ringwall was ordered to bed by his physician. Carl J. Vosburgh, manager of the orchestra appealed to F. Karl Grossman who, with but one rehearsal, conducted the all-Brahms program which included the Violin Concerto, with Joseph Szigeti, as soloist. Mr. Grossman, a well known Cleveland musician, is a member of the faculty of the music division of Western Reserve University and of Cleveland College. He also conducts the Cleveland Philharmonic.

The program opened with the 'Academic Festival' Overture, and included the Symphony No. 2, in D. Both audiences responded with prolonged applause for the fine performance. As usual, Mr. Szigeti was in excellent form and gave a beautiful performance of the Concerto. He has a devoted following and was heartily acclaimed.

Mr. Grossman also substituted for Mr. Ringwall at the Sunday "Twilight" Concert on Jan. 26. This was the first concert of the second series of these popular one hour programs and attracted a capacity attendance. The program was devoted to works by Schubert: the 'Unfinished' Symphony, the Overture, and Ballet Music from 'Rosamunde', Moment Musicale, and the Scherzo-Presto from the Quintet in C, Op. 163. The latter was played by Josef Fuchs, and Hyman Schandler, violins; Tom Brennand, viola; and Leonard Rose and Charles McBride, cellists. Enthusiastic applause from audiences and the orchestra followed for Mr. Grossman at the close.

Dr. Rodzinski returned to his post to conduct the concerts of Jan. 30 and Feb. 1. The first part of the program was devoted to the Overture to Mozart's 'The Marriage of Figaro' and 'Jupiter' Symphony. Richard Strauss's 'Ein Heldenleben' completed it. Dr. Rodzinski's brilliant interpretation of Strauss's tremendous tone poem was applauded with extraordinary enthusiasm. The solo passages performed by Josef Fuchs, concertmaster, and Rudolph Puletz, Jr., first horn, were brilliantly played.

Rudolph Ringwall conducted another concert of the second series of "Twilight" Concerts on Feb. 2. The program met with the approval of the large audience. Included were the Overture to 'The Mastersingers' by Wagner; Menuetto and Vivace from Symphony in E Flat No. 99, by Haydn; Suite, 'Caucasian Sketches' by Ippolitoff-Ivanoff, 'Clair de Lune', and 'Fêtes' by Debussy, Allegretto grazioso, from Symphony No. 2, in D, by Brahms; and the Prelude to Act Three of 'Lohengrin'.

The orchestra's annual two-weeks tour started with a concert in Saratoga Springs, N. Y., on Feb. 3, and included its appearance in New York City on Feb. 5. The itinerary included thirteen concerts in twelve cities.

WILMA HUNING

**Metropolitan Opera Performances for
Cleveland Listed**

CLEVELAND, O., Feb. 19.—Cleveland's sixteenth Spring festival of grand opera by the Metropolitan Opera will be held in Public Hall from April 14 through 19. Thomas L. Sidlo, chairman of the Northern Ohio Opera Association, the organization which sponsors the festival, announces the operas to be heard as Mozart's 'Marriage of Figaro', Wagner's 'Tristan', Donizetti's 'Daughter of the Regiment', Wagner's 'Die Walküre', Mascagni's 'Cavalleria Rusticana', Leoncavallo's 'Pagliacci', Rossini's 'Barber of Seville', Gounod's 'Faust', and Verdi's 'Rigoletto'.

W. H.

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ORMANDY OFFERS BARBER CONCERTO

Spalding Plays World Premiere
of Work—Serkin Soloist in
All-Brahms Program

PHILADELPHIA, Feb. 20.—In the presence of the composer, Samuel Barber's recently completed Violin Concerto was introduced at the Philadelphia Orchestra's concerts of Feb. 7 and 8. Conducted by Eugene Ormandy and with Albert Spalding as soloist, the program comprised:

"Academic Festival" Overture.....Brahms
Concerto in D, for Violin and
Orchestra.....Mozart
"La Mer".....Debussy
Concerto for Violin and Orchestra.....Barber
Dance of the Seven Veils from
'Salome'.....Strauss

In three movements, Allegro, molto moderato, Andante sostenuto, and Presto, in moto perpetuo, Mr. Barber's Concerto, at an initial audition impressed favorably, and substantiated further its author's status as one of the more gifted and notable personalities among our younger American composers.

In content, texture, and contours, the first and second movements proved especially pleasurable. The themes had good melodic character, were deftly developed, and exercised a much stronger appeal than did the "perpetual motion" finale which afforded certain points of superficial effectiveness, but did not carry the conviction of the preceding sections. The Concerto is continentally scored with the violin solo passages, for the most part closely integrated with the orchestral fabric.

Mr. Spalding provided a thoroughly satisfying statement of the solo part, while Mr. Ormandy and the orchestra were up to par in their share of the performance which was enthusiastically greeted with Mr. Barber appearing on the stage together with soloist and conductor. In passing, praise is in order for Marcel Tabuteau, who contributed a distinctive reading of the oboe solo in the slow movement.

Rewarding and delightful was the service to the Mozart Concerto. Mr. Spalding's direct address to the music and the sterling sense of tonal and stylistic values displayed, and the grace and balance of the accompaniment conducted by Mr. Ormandy, were matters for more than the ordinary laudatory comment. Particularly outstanding was the expressive projection of the lovely Andante, Mr. Spalding's phrasing and tone revealing the qualities commensurate with the movement's classic outlines and its beautiful and fluent melody. The soloist's artistry was honored with prolonged applause.

The orchestral numbers found Mr. Ormandy and his colleagues in top form. Debussy's 'La Mer' was set forth with remarkably brilliant orchestral virtuosity.

All-Brahms Program Given

A Brahms program with Rudolf Serkin as soloist engaged Mr. Ormandy and the orchestra at the concerts of Feb. 14 and 15.

Symphony No. 1, in C Minor.....Brahms
Concerto No. 1, in D Minor, for
Piano and Orchestra.....Brahms

The performance of the symphony as heard at the second concert aroused mixed feelings. The introductory parts of the finale—the Adagio and Andante—were sound in definition and pace, but in the Allegro non troppo ma con brio section, greatly accelerated tempi in many passages and a general

Philadelphia

By WILLIAM E. SMITH



Samuel Barber

"speeding up", weakened much of the music's impact and detracted from its force and grandeur.

Conductor, soloist, and orchestra collaborated with splendid effect in the Concerto. Those who anticipated a superlative exposition of the formidable solo part by Mr. Serkin were not disappointed. Masterful command of technique and tonal resources, together with an artistry and musicianship in which

intelligence and emotion were beautifully balanced and blended, distinguishing his contribution and elicited an ovation. Memorable was a sensitive and poetic elucidation of the slow movement.

On Feb. 10 Mr. Ormandy was conductor and commentator at the fourth in this season's Concerts for Youth. Orchestral fare provided Brahms's 'Academic Festival' Overture, Haydn's 'Clock' symphony; Ravel's 'La Valse', and the conductor's transcription of Debussy's 'Reflets dans l'Eau'. William Kapell, pianist and artist-student at the Philadelphia Conservatory of Music, showed noteworthy present accomplishments in Saint-Saëns's G Minor Concerto and solo items, and, as a "surprise" soloist, John Sebastian (Pugliese), harmonica-player, revealed exceptional proficiency in pieces which included several of his own compositions.

With Mr. Ormandy conducting, the concerts of Jan. 31 and Feb. 1 featured a Wagner program. The Prelude to Act One of 'Lohengrin'; 'Forest Murmurs' from 'Siegfried'; 'Siegfried Idyll'; 'Siegfried's Rhine Journey' from 'Götterdämmerung'; 'Tannhäuser' Overture and 'Bacchanale' and the Prelude to Act One of 'Die Meistersinger' were played. Affording some of Wagner's most imaginative music, the program had in Mr. Ormandy an efficient exponent, and, in the Philadelphia Orchestra a superb instrumental body serving as interpreter.

RECITAL CALENDAR LISTS VARIED FARE

Viennese Pianist Heard—Zeckwer-Hahn Anniversary Series Presents Violinist

PHILADELPHIA, Feb. 20.—Ruth Hilde Somer, young Viennese pianist and artist-pupil of Rudolf Serkin at the Curtis Institute, impressed by unusual endowments at a Matinee Musical Club concert in the Bellevue-Stratford ballroom on Feb. 4, playing Mozart's G Major sonata and works by Bach, Chopin, and others. The concert also engaged the club's chorus under the leadership of Harry A. Sykes. Included was 'Go Not, Happy Day' by the Philadelphia composer, Frances McCollin. Robert Grooters, baritone, and Leo Luskin, pianist, of the Granoff Music Studios faculty, were heard in Presser Auditorium on the same date.

Continuing its seventy-first recital series, the Zeckwer-Hahn Philadelphia Musical Academy presented Julius Kunstler, violinist, on Feb. 5—Waldemar Liachowsky was at the piano. The program listed Franck's Sonata in A, Chausson's 'Poème', Conus's E Minor Concerto, and other works, including 'Airs Hongrois' by Frederick E. Hahn, president-director and head of the violin department. Edna Josephine Lillich, soprano and monologist, assisted by Stuart Ross, pianist, appeared on the same date in the Academy of Music.

Beethoven was discussed by Guy Marriner, pianist, at a Franklin Institute lecture-recital on Feb. 9. The musical program comprised the sonatas in F Minor, Op. 57, and C Minor, Op. 111, and shorter pieces. Another Feb. 9 event was a recital in Settlement Music School auditorium by Louis Funicelli, violinist, and Peter Re, pianist, of the

Music School Settlement, New York City, in a series of exchange recitals. In the same hall on Feb. 11, Clement Petrillo, pianist performed.

Lena Blanche Jones and John Leroy Bawden, pianists; Maryjane Mayhew Barton, harpist; Virginia MacWatters, soprano; William B. Swayze, baritone, and Irene Hubbard, 'cellist, took part in a Philadelphia Music Club concert at the Bellevue-Stratford on Feb. 11. A Duo Music Club program at the Hotel Walton on Feb. 13, enlisted Edna E. Phillips and Charlotte Loeben Conover, sopranos; Lewis James Howell, baritone; Marguerite S. Pitts, Clara Estelle Kinney, Helen I. Ploucher, and Jean P. Howell, pianists; Nina Prettyman Howell, violinist.

Florence Kirk, soprano, and Glen Darrow, baritone, were featured soloists at a Wanamaker Store concert on Feb. 12 with Henry Elkan conducting.

Rollo F. Maitland, organist, with Amleto Diamante, violinist, as assisting artist, offered a Bach program at the Church of the New Jerusalem on Feb. 15. Dr. Maitland also played on Feb. 1, assisted by Frank Oglesby, tenor, and on Feb. 8, assisted by S. Marguerite Maitland, soprano. On the program were his own 'Fantasie-Toccata' and Nocturne in D and Robert H. Elmore's 'Retrospection', dedicated to the recitalist.

The Junger Maennerchor and the Harmonie Society, Leopold Syre conducting pleased a large audience at the Penn Athletic Club on Feb. 1. Soloists were Grete Wilms, soprano; Virginia Kendrick, contralto, and William Ringele, tenor.

The Northeast Philharmonic Society, Edward A. Stringer, conductor, opened

(Continued on page 31)

TWO NEW OPERAS ARE PRESENTED

Reznicek's 'Spiel oder Ernst' and Menotti's 'The Old Maid and the Thief' Are Heard

PHILADELPHIA, Feb. 20.—The American premiere of Emil von Reznicek's 'Spiel oder Ernst', given as 'Fact or Fiction' with a colloquial English translation of Paul Knudsen's German text by Henry Pleasants, music editor of the *Evening Bulletin*, and the first performance in stage-form of Gian-Carlo Menotti's radio-opera, 'The Old Maid and the Thief', were presented by the Philadelphia Opera Company in the Academy of Music on Feb. 11. Sylvan Levin was the efficient conductor, with the stage in charge of Hans Wohlmuth.

The Reznicek opera deals with a group of temperamental singers and the action takes place on the bare stage of an opera house in the course of a rehearsal of Rossini's 'Otello'. Music from this work as well as from Mozart's 'Don Giovanni', Verdi's 'Rigoletto' and other operas is quoted by Reznicek in his artfully contrived score.

Selma Amansky was excellent as the volatile prima donna, Louise Beauchamps. John Toms was heard as Ludwig Beauchamps. Luke Matz appeared as Moritz de St. Hubert, and Carlos Alexander as Perlemann, Coach and Chorus Director. As a young girl with a "crush" on M. Beauchamps, Brenda Lewis fulfilled her assignment well.

However, the evening's great success was the Menotti work, introduced with a lively overture especially written for the stage-version. In the part were Gabrielle Hunt as Miss Todd, the old maid; Frances Greer as Letitia, her domestic; Robert Gay as Bob, the tramp and suspected "thief"; and Hilda Morse as the tongue-wagging Miss Pinkerton.

BOSTON PLAYERS HEARD

Koussevitzky Conducts Mendelssohn, Shostakovich and Debussy

PHILADELPHIA, Feb. 17.—The Boston Symphony, which for the past several years has given an annual concert for the Philadelphia Forum, played under the same auspices in the Academy of Music on Feb. 12, the organization and its conductor, Serge Koussevitzky, winning the resounding plaudits of a capacity audience.

Mendelssohn's 'Italian' symphony, Debussy's 'Nuages' and 'Fêtes', and Shostakovich's Fifth Symphony were played. The performances of course testified to Mr. Koussevitzky's conductorial authority and interpretative imagination. In a polished and resilient reading of the Mendelssohn, the flexibility of the violins was particularly distinctive while great finesse in tone and delicacy of nuance marked 'Nuages' and exuberant brilliance, 'Fêtes'. However, it was the Shostakovich Symphony which represented the supreme achievement of conductor and orchestra.

Lazare Saminsky Observes Twenty Years in America

Lazare Saminsky, composer, conductor and author of 'Music of Our Day', has just celebrated the end of his second decade in the United States. He recently completed a new opera, 'Julian, the Apostate Caesar'. He will address the National Convention of Music Clubs in Los Angeles and lecture and conduct his works in New Orleans.

MACMILLAN'S 'ODE' PLAYED IN TORONTO

Composer Conducts Symphony
in His 'England' on An
All-English Program

TORONTO, Feb. 20.—At the regular subscription concert of the Toronto Symphony on Jan. 21 Sir Ernest MacMillan conducted his own composition, 'England', a choral setting of Swinburne's Ode. The music was written during the years 1914-1918 when Sir Ernest was a prisoner in Germany during the World War. This was the first performance in Toronto under the baton of the composer, although it was heard twenty years ago in Massey Hall when Stokowski included it on one of the programs of the Philadelphia Orchestra when the organization appeared with the Mendelssohn Choir in 1921. The capacity audience gave Sir Ernest an ovation at the conclusion of the Ode.

The program, which was one of all-English music, included a first performance in Toronto of Vaughan Williams's Cantata, 'Dona Nobis Pacem'. In this the orchestra was joined by singers of the Conservatory Choir and soloists.

Other numbers included the Ballet Suite, 'The Gods Go A'Begging' by Handel-Beecham, and Gustav Holst's 'St. Paul's' Suite.

Kathleen Parlow was guest soloist with the Symphony on Feb. 4 when she played the Violin Concerto of Sibelius. Miss Parlow, a native of Canada, has long been resident in England. She was warmly received by the large audience that filled Massey Hall. Sir Ernest conducted the orchestra in a notable performance of Vaughan Williams's 'London' Symphony. The program included in addition the Overture 'Roman Carnival' of Berlioz, Rossini's 'William Tell' Overture, and a first performance of a musical fragment, 'Elegy', by Leo Smith, Canadian composer and cellist.

At the regular subscription concert of the orchestra on Feb. 18, Sir Ernest conducted the following program: 'Brandenburg Concerto', No. 6, by Bach; Two Pieces for small Orchestra, Hill; Symphony No. 40, in G Minor, Mozart; Symphony No. 3 in C, Sibelius; 'Eventyr', Delius; Prelude to 'Die Meistersinger', Wagner.

Sibelius's Third Symphony was a newcomer on the programs of the Toronto Symphony. This work by the great Finnish composer was unfamiliar to most of the audience and its inclusion on the season's list of novelties was keenly appreciated. In keeping with the policy of Sir Ernest MacMillan to give a public performance of works of merit by Canadian composers, two short pieces by Eugene Hill, a Canadian who has studied at the Eastman School in Rochester and later in London, England, were presented and warmly received.

On Feb. 11 the orchestra under Sir Ernest inaugurated a new series of evening concerts for young people. The concerts are announced for students of the secondary schools of Toronto and of the Province. The guest artist for the opening concert was John Knight, pianist, who gave a brilliant performance of Greig's Concerto in A Minor for piano and orchestra. The program included shorter numbers by Sibelius, Haydn, Dvorak, Tchaikovsky and Vaughan Williams. The initial concert of the series drew a capacity house, and Massey Hall has not had a more enthusiastic audience. Soloist, conductor

Richard Tauber to Make Tour of United States

Tenor Will Return Next October for
Concert Appearances



Richard Tauber

Richard Tauber, noted light opera tenor, will return for a concert tour of the United States and Canada next October.

Engagements have already been closed for him in New York, San Francisco, Los Angeles, Winnipeg, Edmonton and Saskatoon.

Mr. Tauber, who is a British subject, is now touring Scotland in the 'Land of Smiles', the operetta in which the song 'You Are My Heart's Delight' occurs.

and orchestra received ovations. Additional concerts will be given during the remaining weeks of the season.

ROBERT H. ROBERTS

Evelyn Swarthout Completes Tour

Evelyn Swarthout, pianist, has completed a concert tour which took her through Tennessee, Illinois, Kansas and Texas. Miss Swarthout appeared as soloist with the Memphis Symphony during this tour.

DALLAS SYMPHONY CONCLUDES SEASON

Jacques Singer Conducts Program Featuring Littlefield Ballet—Children's Series Ends

DALLAS, Feb. 20.—The Dallas Symphony, which functions under the auspices of the Symphony Society of Dallas, of which Henry C. Coke, Jr., is president, closed its current season on Feb. 16 and 17, presenting at this last pair of concerts the Littlefield Ballet, in three divertissements. The orchestra, directed by Jacques Singer, played from the pit. It was augmented by the ballet orchestra, whose leader, Jeno Donath, conducted the group for the opening number, 'Cafe Society', to the music of Ferde Grofe.

The second ballet was 'Daphnis et Chloé', executed to the haunting music of Maurice Ravel, which Mr. Singer directed most artistically. The last work given by the dancers was 'Barn Dance', in comic mood, to the music of Dallas's own composer, David Guion. In addition, music of John Powell, and L. M. Gottschalk was used.

The Dallas Symphony played after the first intermission, Beethoven's Allegretto from Symphony No. 7 in A, in honor of Jan Paderewski's golden anniversary in America. Two well filled houses greeted these performances at Fair Park auditorium.

Children's Concert Given

On Feb. 8, the Symphony gave its second children's concert. The auditorium was filled, and the audience most enthusiastic in applauding a program arranged specially for them. The works chosen included Overture to Wagner's 'Rienzi'; the Allegretto movement from Beethoven's Seventh Symphony; the second movement of Vardell's 'Carolinian' Symphony; Tchaikovsky's 'Marche Slav'; and Mark Phillips' arrangement of 'Arkansas Traveler'. Marion Roberts, young pianist who recently won the George B. Dealey audition, and was soloist with the orchestra, was welcomed in two compositions of Paderewski, Theme and Variations, and Minuet in G. A singsong by the children was also included in this interesting program.

MABEL CRANFILL

BALTIMORE HEARS THREE ORCHESTRAS

Philadelphians and National
Symphony Appear—Local
Ensemble Plays

BALTIMORE, Feb. 20.—The Philadelphia Orchestra, Eugene Ormandy conductor, with Joseph Szigeti, violinist, as soloist gave an all-Brahms concert on Feb. 5 at the Lyric. Mr. Szigeti's interpretation of the Violin Concerto will remain a cherished memory and the orchestra under Mr. Ormandy produced every shade of the score. The 'Academic Festival' Overture and the Fourth Symphony completed the program.

The Johns Hopkins Orchestra, Bart Wirtz, conductor, with Loretta Lee Ver Valen as soprano soloist, appeared at the Maryland Casualty Auditorium on Feb. 9.

Hans Kindler, conductor of the National Symphony, ingratiated himself with the local audience when he repeated an excerpt from the Shostakovich, 'Lady Macbeth of Mtsensk', and a transcribed Scriabin Etude at the concert, which the orchestra gave on Feb. 11, at the Lyric Theatre. F. C. B.

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STOCK INTRODUCES PRIZE-WINNING WORK

Eppert's 'Escapade' Played — Kodaly Concerto, 'Psalmus Hungaricus' Given—

CHICAGO, Feb. 17.—Carl Eppert's new composition, entitled 'Two Symphonic Impressions', had its world premiere at the concert of the Chicago Symphony under Frederick Stock on Feb. 13. This was the work that had won first prize in the competition opened to American composers as a feature of the orchestra's Golden Jubilee. Just before it was played, Arthur Cable, a vice-president of the Orchestral Association, presented Mr. Eppert with his award of \$500.

The music contained in 'Two Symphonic Impressions' was written as part of a ballet, the theme of which was to be the battle of vitamins against disease. The music is as refreshing and interesting as its program. It employs conventional harmonies, but they are handled in a bright, imaginative way. Although there is a certain seriousness about the work, it has a pleasant whimsical character, too, which seems to reflect the droll side of the composer.

Menuhin Plays Beethoven

Yehudi Menuhin, violinist, was soloist at this concert in place of Jascha Heifetz, who had been scheduled to appear, but was forced to cancel his engagement on account of illness. Playing the same work that Heifetz had intended to play, the Beethoven Concerto, young Mr. Menuhin revealed a new simplicity and serenity in his approach. The program opened with Dr. Stock's brilliant transcription of Bach's Prelude and Fugue in E Flat, and closed with a sonorous performance of excerpts from two Wagner music dramas, Prelude to Act II and 'Ride of the Valkyries' from 'Die Walküre', and the Finale from 'Siegfried'. B.

The University of Chicago Choir, Mack Evans conductor, Robert Topping, tenor, and Maurine Parzybok, contralto, appeared with the orchestra under Dr. Stock on Feb. 6 and 7.

Overture to 'Anacréon'.....Cherubini
Three Nocturnes.....Debussy
'On the Shores of Sorrento,' from Symphonic Fantasia, 'Aus Italien,' Op. 16.....Strauss
Magnificat (for Contralto, Chorus and Orchestra).....Vaughan Williams
(Mack Evans, Conducting)
'Psalmus Hungaricus' (for Tenor, Chorus and Orchestra).....Kodály
Concerto for Orchestra.....Kodály
Dedicated to the Chicago Symphony and written for its Golden Jubilee Season
(First Performance)
Hungarian Dances (17-21).....Brahms-Dvorak

The combined forces of the two organizations had a double significance, as the University of Chicago and the orchestra are both currently celebrating their fiftieth anniversaries.

Mr. Evans conducted the 170-voice choir in Vaughan Williams's Magnificat with Miss Parsybok singing the solo part. The choir sang with deep sincerity of purpose and unified spirit. Miss Parsybok's voice seemed ideally

suited for the clear-cut Vaughan Williams music.

Kodaly's 'Psalmus Hungaricus', sung by Mr. Topping and the choir, conducted by Dr. Stock, received poetic



Zoltan Kodaly, Whose New Concerto for Orchestra Was Performed

treatment. In this first Chicago performance of the Kodaly work, the choir created a most favorable impression of its ability. The voices blended beautifully, eagerly amenable to Dr. Stock's slightest wish for gradations of tone or dramatic color. Mr. Topping's singing had a splendid, resonant quality, ample

volume and was of a smooth, velvety texture.

Kodaly's Concerto for Orchestra, specially composed for the Golden Jubilee Season, was heard for the first time at these concerts and immediately impressed with its sound musicianship, and the ingenious development and interplay of themes introduced. The music, scored for full orchestra, delivers its message without any meaningless phrases. The orchestra played it with real inspiration. The music, by Debussy, Strauss, Brahms and Cherubini, gave the program ample contrast and unusual interest.

The eighth program of the Tuesday afternoon series was given by the Orchestra under Hans Lange, on Feb. 11.

Symphonic Overture in G.....Gassmann
English Rhapsody, 'Brigg Fair'.....Deliuss
'Rapsodie Espagnole'.....Ravel
Symphony No. 5 in E Minor.....Tchaikovsky

The amazing vitality and freshness of viewpoint which Mr. Lange gave to Tchaikovsky's Fifth Symphony unquestionably removed it from the hackneyed class. Throughout, his interpretation remained on an exalted level. A tremendous ovation was accorded Mr. Lange and the orchestra at its finish, a well deserved tribute for a well done task.

Mr. Gassmann's Symphonic Overture, sturdy and bold in outline, was stimulatingly played. Delius's tuneful 'Brigg Fair' and the ecstatic 'Rhapsodie Espagnole' by Ravel, found the orchestra in the mood and spirit successfully to capture each composer's ideas. Q.

BUSINESS MEN CELEBRATE ANNIVERSARY

Stock Conducts Orchestra at Dual Observance — Solomon Leads Woman's Symphony

CHICAGO, Feb. 14.—The Chicago Business Men's Orchestra gave a concert in Orchestra Hall on Feb. 1, celebrating its own twentieth anniversary and also the Golden Jubilee of the Chicago Symphony. The Chicago Business Men's Orchestra was founded in 1921 by George Lytton, a State Street merchant. It consists of 115 men who make their living in such variegated fields as selling, dentistry, engineering, insurance, accounting, and medicine—to mention a few.

Plaque Given to Senior Orchestra

As a feature of the double celebration, Frederick Stock conducted at the invitation of Frank Dasch, the orchestra's regular conductor. The Business Men's Orchestra took this occasion to present to the Chicago Symphony a bronze plaque in honor of the senior orchestra's Golden Jubilee.

The program was made up of Dvorak's Symphony No. 5 in E Minor, Goldmark's Overture to 'Sakuntala', Alfvén's 'Midsummer Wake', the Andante Cantabile from Tchaikovsky's String Quartet, Op. 11, and Frederick Stock's Symphonic Waltzes, Op. 8. Although the business men do not play excitingly, their work is marked by a painstaking quality, and an earnestness which indicate that music-making means much more to them than a mere hobby.

Dukas's Symphony No. 1, which had not been heard here since the Chicago

Symphony played it twenty years ago, was revived by the Illinois Symphony and played at the concert of Feb. 10 in the Great Northern Theatre. Izler Solomon conducted and brought out the charm of the work successfully. Stanley Fletcher, pianist, was soloist, playing Mozart's Concerto in E Flat (K. 482). His playing was restrained, showing a strict adherence to the traditional Mozart style. The other works presented at this concert were Handel's Concerto Grosso in B Minor, Op. 6, No. 12, and Eric De Lamar's transcription of Three Chorale Preludes by Bach. This was the first Chicago performance of Mr. De Lamar's transcription.

Marshall Suite Performed

Elizabeth C. Marshall's Suite for String Orchestra was given its premiere by the Illinois Symphony on Feb. 3. Mr. Solomon conducted. The Suite, which is in four movements, shows a variety of moods, some serene and innocent, others jaunty and aggressive, and it is expertly orchestrated. Mrs. Marshall, a resident of Chicago, is the niece of the noted composer, John Alden Carpenter.

Oscar Chausow, violinist, who is a member of the Chicago Symphony, was the soloist. In the Dvorak Concerto he displayed a sound technique and a highly developed musical awareness. He made the music sound tender, but never disagreeably sentimental. Vaughan Williams's Symphony in F Minor, which the Illinois Symphony gave its first Chicago performance last season, was repeated on this occasion. Mr. Solomon and his men presented the erratic work with force and eloquence. B.

SOLO AND ENSEMBLE EVENTS PRESENTED

Wanda Paul, Don Cossacks, St. Olaf Choir and Local Artists Give Concerts

CHICAGO, Feb. 20.—Wanda Paul, young Chicago pianist, gave a recital in Orchestra Hall on Feb. 4 to an audience so large that part of it had to be seated on the stage. Miss Paul was the winner in a contest conducted last year by the Adult Education Council and the Society of American Musicians. As a result she was given the honor of playing one of the concerts in the distinguished Musical Arts Piano Series.

She proved to be a pianist of great polish, fluency, and musical integrity. Her program was a serious and weighty one, the first part consisting of Mozart's Pastorale Variations, Beethoven's Sonata, Op. 109, and the Paganini-Brahms Theme and Variations. She delivered the Sonata, one of those late Beethoven works that are so difficult to grasp, with a directness and vigor that seemed to minimize the music's puzzling qualities. The Paganini-Brahms Variations were lively and imaginative. The second half of her program consisted of works by Chopin, Liszt, Szymanowski, Ravel, and Ganz. B.

Platoff Chorus Heard

The General Platoff Don Cossack Chorus, conducted by N. Kostrukoff, paid its second visit to Chicago this season when they were heard at the Auditorium Theatre on Feb. 9.

Frankie Fambro, Negro soprano, gave a recital in the Great Northern Theatre on the same afternoon with Edgar Nelson as accompanist. Miss Fambro sang arias by Handel, Bach, Mozart and Verdi; songs in French, Spanish, Russian and English and a group of Negro spirituals.

Chester Bielski, a youthful Chicago violinist, was heard in Kimball Hall in the evening, with Florence Twomley at the piano. His playing had undeniable beauty; the tone was warm and clear and an innate musicianship pervaded each work.

The St. Olaf Choir of sixty voices from Northfield, Minn., paid its annual visit to this city on Feb. 7, under the auspices of the Chicago Bible Society, in Orchestra Hall. F. Melius Christiansen who has for many years been director of the group, again served in that capacity. Throughout a difficult program of sacred music this choir maintained its punctilious equilibrium as to pitch, expert shading and dexterous gradations of tone.

Two performances of 'Cavalleria Rusticana' and 'Pagliacci' were given by the American Opera Company in the Chicago Woman's Club theater on Feb. 1 and 2. The singers taking part were Ruby Zenn, Violet Mumsen, Frederick Rudin, Martin Boughan, Gladys McVoy, Margaret Hahn, Salvatore Piraino, Robert Ladoff and Joseph Folmer. Giovanni Berrafato conducted.

Emily Maher, Virginia Speaker, Edith Anthony, Betty Arnold, Dorothy Whiteside, Mary Pearce Niemann and Margaret Elg were the soloists on the 685th concert program given by the Musicians Club of Women in the Cordon, on Feb. 3. Q.

The impeccable taste with which Jussi Bjoerling, tenor, pursues the course of a song was demonstrated in his recital on Feb. 16, at the Civic

(Continued on page 31)

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N. Y. Federation Holds Mexican Fiesta



At the Mexican Fiesta Luncheon Are Seen (Left to Right) Mrs. James S. Carson, Wife of the Vice-President of the Pan-American Society; Senator Dennis Chavez of New Mexico; Florence Hamilton, National Vice-President of the American League of Pen Women; Luis Ibarguan, Representing the Consul General of Mexico; Mrs. Edmund H. Cahill, President of the New York Federation; Maurice P. Davidson, President of the Society of American Friends of Mexico; Mr. Carson; Irma La Bastille, Latin-American Singer and Lecturer; and Frederick Allen Williams, Sculptor and Authority on Mexican Art

Club Members and Executives Launch Series of Meetings to Strengthen Ties

A MEXICAN Music Fiesta, the first in a series planned by the New York Federation of Music Clubs, of which Mrs. Edmund H. Cahill is president, to expand and intensify Pan-American cultural ties, was held at the Hotel Great Northern on Jan. 31. Maurice P. Davidson, president of the Society of American Friends of Mexico, and Senator Dennis Chavez of New Mexico, came from Washington, D. C., to speak at the luncheon and meeting.

Mr. Davidson recently returned from Mexico where he accompanied Vice President Henry A. Wallace to the in-

auguration of President Camacho. Other speakers were Luis Ibarguan, who represented the Mexican Consul General, Rafael de la Colina, James S. Carson, vice president of the Pan American Society, representing its president, Frederick E. Hasler, and Mrs. Florence Hamilton, national vice president of the American League of Pen Women and former dean of the summer school of the University of Mexico. Messages were read from Dr. L. S. Rowe, director general of the Pan-American Union, and Vice President Wallace.

Honor guests at the Fiesta included Maria Grever, Mexican composer, who presented a program of Mexican songs and dances; Mrs. Frances R. Grant, president of the Pan American Women's Association; Joseph A. Marchini, who

supplied excellent accompaniments. Vladimir Horowitz, too, drew a large audience when he played in the Opera House Feb. 13. His program included works by Beethoven, Chopin, Schumann, Liszt and Jelobinsky.

Gladys Swarthout at her recital afforded music lovers a pleasurable evening with unusual songs. She stressed American compositions on her program. To her, Ernest Charles, Randall Thompson, John Sacco, Clara Edwards, Charles Naginski and Richard Hageman may well give a vote of thanks: Mr. Hageman, because she sang his 'Miranda', a complete novelty in this territory.

The fourth program of violin and piano sonatas was played by Henri Temianka and Maxim Schapiro in the Community Playhouse recently Brahms and Grieg sonatas were heard. Florence Stage, pianist, also offered a Brahms-Debussy program in the Playhouse.

The Music Lovers' Society introduced on Feb. 18 Tommasini's Trio for violin, viola and 'cello; Roussel's Trio for flute, viola and 'cello; and Taneieff's Quartet Op. 20 for piano and strings in addition to Mozart's Quartet in D for flute and strings. The artists were Margaret Tilly, pianist; Frank Houser, violinist; Lucien Mitchell, violist; Herman Reinberg, 'cellist and Merrill Jordan, flutist. Stella Eyn, soprano, and John Laurence, baritone, were presented and accompanied by Henrik Gjerdrum in a program in Sorosis Hall.

MARJORY M. FISHER

Virgil Fox Makes Fifth Anniversary Tour

Virgil Fox, organist, is making his Fifth Anniversary Tour of the United States from coast to coast. The organ-

presented a color film of Mexico; Mrs. Catherine Flynn, president of the New York Branch of the American League of Pen Women; Dr. Frederico de Onis of La Casa de las Españas of Columbia University; Frederic Allen Williams, Mexican art authority; Mrs. Lulu H. Craycraft of International Institute and Irma La Bastille. The series of goodwill luncheons will extend the hand of friendship to Canada and the twenty-one republics in the Pan-American Union. The idea began with the Federation All-American Friendship Banquet on last May 17 at its tenth Biennial Convention. All of Latin America and Canada was represented; and the Federation members pledged to include Latin American and Canadian music on club programs this year.

ist's engagements will carry him through sixteen states for a total of forty-five appearances. The present tour began early in January and ends late in April. Mr. Fox is head of the Organ Department at the Peabody Conservatory in Baltimore.

MENUHIN IN CINCINNATI

Violinist Gives Recital as Last Attraction of Artist Series

CINCINNATI, Feb. 20.—Yehudi Menuhin played a comprehensive program of real music when he appeared as the last artist in the current Artist Series in Taft Auditorium on Jan. 13. Mr. Menuhin is certainly fulfilling the prophecies made for him as a boy prodigy; his evident musicianship is more obvious with each of his appearances. His sincere devotion to the finest of the classics was revealed in his playing of the Bach Sonata No. 1 in G Minor for violin alone.

Again he was the finished performer in Vieuxtemps Concerto No. 5 in A Minor, and his playing of the exquisite Franck Andantino Quietoso left nothing to be desired. The Paganini work, 'I Palpiti', displayed the soloist's expert technique as do most of Paganini's compositions.

Also included in the program was the Brahms Sonata No. 2, in A, wherein the accompanist, Hendrik Endt, proved to be equal to all demands made upon him. Throughout the program Mr. Endt lent the violinist excellent support.

V. A.

Haydee Moray Makes American Debut

BROOKLYN, N. Y., Feb. 20.—Haydee Moray, European dancer, made her

American debut at the Brooklyn Academy of Music on Feb. 15. Her program included 'Spring Time', 'Tarantella', 'Mazurka', 'Slave Dance', 'Impression of Paris', and 'Blue Danube'. Her dance style is a combination of ballet and pantomime. Costumes are designed by Miss Moray. Under the management of Albert Morini, Miss Moray will appear in dance performances throughout the country this next season. Also taking part in the Brooklyn Academy program was Nord Vernellj, baritone, whose program included music of Beethoven, Verdi, Tchaikovsky, and Cottrau.

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A WARM WELCOME WAY DOWN EAST

Greeting Ethel Bartlett and Rae Robertson as They Arrive in Bangor, Me., Are (Left to Right), Mrs. William Martin, First Vice-President of the Bangor Community Concert Association; Clarence C. Stetson, Association President; The Duo-Pianists, and Ralph Lycett, Representative of Community Concert Service

BANGOR, ME., Feb. 16.—Ethel Bartlett and Rae Robertson, appearing on Bangor's Community Concert Association Course, won ovations from an overflow audience at the second event of the series. Two more concerts remain to be given: that by the Barrère Little

Symphony on March 21 with Robert Weede, Metropolitan Opera baritone as guest soloist, and Dorothy Maynor, soprano, on May 19. The membership campaign for the 1941-42 season will be held the week of May 19. There is already a large waiting list.

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STRAVINSKY LEADS LOS ANGELES MEN

Conducts Philharmonic in His
Own 'Jeu des Cartes' and
New Symphony in C

LOS ANGELES, Feb. 20.—Igor Stravinsky, eminent composer, who has returned to Southern California to make his home, conducted the Los Angeles Philharmonic in two all-Stravinsky concerts on Feb. 13 and 14.

His Philharmonic concerts, two in Los Angeles and another in San Diego, aroused controversy. He began with the 'Jeu des Cartes' composed for the American Ballet and now used by the Monte Carlo Ballet. Efrem Kurtz, who conducted three performances of the ballet here, was present at rehearsals and doubtless learned much of Stravinsky's ideas of "non-interpretation", but the work was not accepted without the ballet to set it off.

The Symphony in C, composed for the Chicago Jubilee celebration this year, was also definitely balletic. Igor Stravinsky is a much better conductor than most composers but he is certainly not the best imaginable conductor of his own works. This symphony was written by a genius. It is the culmination of a life, a philosophic and religious musical treatise. It needed a genius to conduct it.

Adele Marcus Is Soloist

This is again a departure from the Stravinsky norm, a new and more satisfying world he has found for himself. The rhythms are compelling. The orchestra counted like mad but their nervousness was well within the spirit of the work. The orchestra played the "Firebird" with a brilliance that brought the program to a triumphant close. They took his precisely certain beat for granted and used imagination to color with.

Adele Marcus, a former Los Angeles pianist, was given a heart-warming welcome as the soloist in Stravinsky's 'Capriccio'. There was the requisite plainness of approach and the lack of adornment that belonged to the music.

Sample Heads WPA Men

Young James Sample returned to the WPA podium on Feb. 5 with the former Seattle violinist, Cyril Towbin, as soloist. He played the first movement of the D Major Concerto by Paganini. He is well equipped and made an excellent impression upon the Embassy audience. Contemporaries, Mary Carr Moore and Florent Schmitt, were contrasted on the orchestral program. Schmitt's 'Tragedy of Salome' was given a colorful performance and Mrs. Moore's Intermezzo proved atmospheric and graceful. The WPA Orchestra played on Feb. 12 in the Embassy Auditorium with Helen Lewyn, pianist, and James Sample, conducting.

ISABEL MORSE JONES

LOS ANGELES TO HEAR THIRD OPERA BY COATES

'The Gainsborough Duchess', Light Comedy, Will Have First Performance at Royce Hall of UCLA

LOS ANGELES, Feb. 20.—Albert Coates, conductor and composer, has set March 23 for the premiere of his third opera, 'The Gainsborough Duchess', at Royce Hall of the University of California at Los Angeles. A second performance is scheduled for March 26 at the Embassy Auditorium.

The opera is a light musical comedy which concerns itself with love, scandal and intrigue among the English nobility. The libretto and lyrics were written by C. Reginald Brundy. George Houston will direct.

Vera de Villiers Graaff, Paul Keast, Virginia Card, David Laughlin and others will take part, assisted by the California WPA Symphony and Chorus. Other operas by Mr. Coates include 'Samuel Pepys', first presented in Russia, and 'Pickwick', which had its world premiere at Covent Garden in London.

ROCHESTER HEARS PAULY AS SOLOIST

Sings Music from Wagner and
Strauss Music-Dramas with
Philharmonic under Iturbi

ROCHESTER, N. Y., Feb. 17.—The Rochester Civic Music Association presented the Rochester Philharmonic, José Iturbi, musical director, in concert on Feb. 13, at the Eastman Theatre, before a large audience. The soloist was Rose Pauly, soprano.

The program included works by Richard Wagner and Richard Strauss, opening with the waltzes from Strauss's 'Der Rosenkavalier'. Miss Pauly sang a monologue from Strauss's 'Elektra', accompanied by the orchestra, then followed Wagner's 'Siegfried Idyll', the 'Entrance of the Gods into Valhalla' from 'Das Rheingold' and the Overture to 'The Flying Dutchman'. After intermission, Miss Pauly was heard again in two Wagner selections—Ortrud's scene from 'Lohengrin' and 'Du Bist der Lenz' from 'Die Walküre'. Then the orchestra presented Strauss's 'Till Eulenspiegel' and Miss Pauly closed the program with the 'Immolation' scene from Wagner's 'Götterdämmerung'. Miss Pauly has a big, warm voice, adequate for opera, and the audience enjoyed her singing.

The Sunday night "Pop" concert by the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, on Feb. 16, presented the Southernaires, the Negro singing ensemble.

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New York Concerts

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warm, round tones, the veiled beauty of its accents, its wide range. There was no monotony in his performances, so expressively did the soloist employ its resources. The Brahms Sonata is particular, was given a reading distinguished for its warmth, depth and sturdiness of tone. In it, Mr. Vardi was fortunate in the collaboration of Miss Rivkin, whose performance at the piano was entirely worthy of that of her partner. They were completely in accord. But whether in the capacious stretches of the Brahms Sonata, the clever and well constructed Theme and Variations of Shulman, or in the lighter pieces with which he closed his program and which were designed to reveal his virtuosity, Mr. Vardi was equally at home. The audience, though not large, was very cordial, and was quick to recognize excellent playing with generous applause.

Roland Hayes, Tenor

Reginald Boardman, accompanist. Town Hall, Feb. 18, evening.

'Per La Piu Vaga'.....Caccini
'Fremez Vous pour jamais'.....Lully
'He Who Would in Christ Be Living' (from Cantata No. 31).....Bach
'Where E'er You Walk'.....Handel
'Quando Miro'.....Mozart
'Dichterliebe', Op. 48: 'Im Wundershönen Monat Mai', 'Aus meinen Thränen sprissen', 'Die Rose, die Lilie, die Taube, die Sonne', 'Wenn ich in deine Augen seh', 'Und wüßtest's die Blumen', 'Das ist ein Flöten und Giegen', 'Am Leuchtenden Sommermorgen', 'Ich hab' im Traum geweinet', 'Allnächtlich im Traume', 'Die alten bösen Lieder'.....Schumann
'The Lord is Risen'.....Rachmaninoff
'By the Window'.....Tchaikovsky
'Beau Soir', 'Fantoches'.....Debussy
Brazilian Songs: 'O Rei Mandou Me Chama', 'Xango'.....arr. by Villa-Lobos
'Michieu Baingo' (Louisiana Creole Folk-song).....arr. by Nickerson
'Steal Away', 'Good News'.....arr. by Hayes

By the time Mr. Hayes reached the second half of his program, he was in the height of his powers vocally and interpretatively. The Debussy songs were sung with excellent taste, good diction and fine quality. As an encore he added 'Le Reve' from 'Manon' where the lovely pianissimo that distinguishes his best singing was used to advantage. He was forced to repeat the aria and achieved the same effective spirit the second time. Villa-Lobos's arrangements of the Brazilian songs were well suited to the tenor's technique, offering marked contrast to the preceding group and revealing Mr. Hayes's particular mastery of shading. The Creole folksong was also repeated. And if the recitalist's unaccompanied arrangement of 'Steal Away' did not receive the same service it was because the sincerity and beauty of his singing left the audience somewhat overawed.

Mr. Hayes did not find himself until the close of the first group. His upper tones were often strained and his usual legato was injured by talkiness. The voice would not respond immediately to the demands upon its limited compass and he did not seem to throw himself into the mood of these early songs. The ten songs from the sixteen in the 'Dichterliebe' were not uniformly well sung, but Mr. Hayes caught the rare beauty of the texts very well and in most of them sang intelligently and with much tenderness. Mr. Boardman's accompaniments were generally sensitive and sympathetic.

Claudio Arrau, Pianist

Carnegie Hall, Feb. 19, evening:

Italian Concerto.....Bach
Sonata in E Flat, Op. 31, No. 3.....Beethoven
'Carnaval', Op. 9.....Schumann
Scherzo in E Major.....Chopin
Etude de Concert in D Flat.....Liszt
'Jeux d'eau'.....Ravel
'Feux d'artifice'.....Debussy

To characterize the excitement and musical stimulation which Mr. Arrau created in his listeners at this recital one falls back on the time-worn axiom that pianists are born and not made. For there was a feeling for tone color and phrase, a fullness of imagination in technical details and an aliveness in the Chilean artist's performances which bespoke the poet and the born



Marvel Biddle



Roland Hayes



Elena Cavalcanti



Suzanne Robinson

virtuoso. The instrument and its technique were always a means and never an end for Mr. Arrau.

It was in Schumann's 'Carnaval' that the pianist reached his full stride. In these little tone poems, each a concentrated essence of a particular mood or whim, his intuition was unerring in recreating the atmosphere of Schumann's music. To a brilliant and comprehensive technical equipment was added an exquisite sense of detail and an ability to use nuances of expression of every sort. The heaviness which was noticeable in Mr. Arrau's performance of the Bach 'Italian' Concerto disappeared in the Beethoven Sonata, which was persuasively done, apart from some willful ritardandi.

The final group on the program was an aural delight from start to finish. Liszt's splashy Etude was played with effortless sweep and the 'Jeux d'eau' of Ravel was perhaps the chef d'oeuvre of the evening. Such liquid beauty of tone and mastery of the pedal is still enough of a rarity to be very exciting. And Mr. Arrau is the first pianist in a long time to bring out the dramatic and even sinister undercurrents of suggestion in Debussy's 'Feux d'artifice'. The audience was enthusiastic and demanded encores.

Marvel Biddle, Soprano (Debut)

Marvel Biddle, soprano, who has been heard in scholastic opera productions hereabouts, made her concert debut in the Town Hall on the evening of Feb. 20, with Ethelyn Dryden at the piano. Miss Biddle is the possessor of a good natural voice of excellent quality but which she does not use in a manner to bring forth its best characteristics. Part of this may have been due to the strain of a New York debut, but there seemed certain flaws in production that should be rectified if she is to win her spurs as a vocal artist. Her interpretations were obviously sincere and musicianly, but she did not seem to plumb the depths of many of the works offered. In spite of all this, there was much of her singing that was agreeable and which gave pleasure to her hearers.

She began her program with Frank Bibb's arrangement of Polissena's aria from Handel's 'Radamisto', following this with Bach's 'The Lord, My Shepherd' and Respighi's 'In Alto Mare'. A group by Brahms came next and Lieder by Marx. There were also Pamina's aria from 'The Magic Flute' and songs in English by Hageman, Taylor, Bridge and Bishop. N.

Elena Cavalcanti, Pianist, and Suzanne Robinson, Soprano

Elena Cavalcanti and Suzanne Robinson gave a joint recital in the Carnegie Chamber Music Hall on the evening of Feb. 19. Miss Cavalcanti played Schumann's Etudes Symphoniques, and compositions by Ravel, Debussy and Chopin. Miss Robinson, with Paul Ulanowsky as accompanist, sang Mozart's 'Voi che sapete', two French-Canadian songs arranged by Grant-Schaefer, works by Debussy and Ravel, and three Grieg songs in Norwegian and two Sibelius songs in Swedish.

Marjorie McClung, Soprano (Debut)

Miss McClung at her recital in the Town Hall on the evening of Feb. 20, had the admirable assistance of Coenraad V. Bos at the piano. The Michigan singer displayed a voice that would seem to have possibilities if its production were evened up. As long as the singer depended upon her head tones, the top voice was excellent, but this was not properly joined with her medium and the lower register fre-

quently carried up beyond its natural limits. The middle voice while good, was lacking in incisiveness. The singer had, however, unusually fine breath control which aided her in a genuinely musicianly feeling for phrase. Her interpretative sense was unusually good. The program began with Durante's 'Vergin, Tutto Amor' and went on with two arias from Handel's 'Floridante'. A Brahms group was well negotiated and one by Wolf and Strauss equally so, through the choice of works by these composers was not invariably well considered. An English group by Warren, Stephen, Naginski, Taylor and Delius completed the list.

Christopher Hayes, Baritone

Having passed a decade in Europe, Mr. Hayes made his re-appearance in the Carnegie Chamber Music Hall on the evening of Feb. 18, with Ludwig Gruenbaum at the piano. Mr. Hayes confined his attentions to German works exclusively, beginning with a group of five fairly unusual Schubert songs, and followed this with a group by Schumann, also out of the ordinary. A group by Brahms and one by Wolf completed the list. Mr. Hayes, after a slightly nervous start, got fully into the spirit of his various works and his interpretations throughout the evening were well-considered and musicianly.

Yehudi Menuhin, Violinist

Hendrik Endt, at the piano. Town Hall, Feb. 12, evening:

Sonata in G Minor ('The Devil's Trill').....Tartini-Kreisler
Sonata No. 3, in C, for violin alone.....Bach
Poème, Op. 25.....Chausson
Sonnet.....Isidor Achron
'Caprice Basque'.....Sarasate
'Caprice Viennois'.....Kreisler
'La fille aux cheveux de lin'.....Debussy-Hartmann
Introduction and Rondo Capriccioso, Op. 28.....Saint Saëns

Mr. Menuhin's third recital of the season was given as the sixth event in the current Town Hall Endowment Series and the audience that it attracted not only filled the auditorium but crowded all the space on the stage apart from the barest requirements of the violinist, his accompanist and the piano, a condition not always conducive to the most untrammelled outpouring of what an artist has to give. If Mr. Menuhin felt any constraint he did not betray it in any blemishing of the technical control that marked his playing of either Tartini's 'Devil's Trill' Sonata, which afforded him the opportunity to demonstrate once more his extraordinarily fluent and finely polished trill, or the Bach Sonata.

In this extended Sonata, hardly the most rewarding of the set that Bach wrote for violin alone, the violinist encompassed each of the four movements with impressive mastery, his playing of the rapid figuration of the final Allegro being an object lesson in the art of combining clean-cut articulation with fluid tone.

When he reached the second half of the program Mr. Menuhin achieved a more complete emotional emancipation and invested the Chausson 'Poème' with a passionate utterance such as, in the very nature of things, could not have been adumbrated in his earlier performances. It was an illuminating exposition of the essence of a now frequently played work, especially notable for its sensitively moulded lyricism, its deeply felt poetic mood and its suavity and beauty of tone.

The Achron Sonnet, a well-written, traditionally conceived and attractive short piece, received an auspicious introduction, and thereafter the caprices of local color

by Sarasate and Kreisler were presented with intimate understanding and responsiveness, while a web of silken tone was spun with infinite delicacy for Arthur Hartmann's transcription of Debussy's 'Maid With the Flaxen Hair' Mr. Menuhin had a helpful and accomplished collaborator in Hendrik Endt. The demonstrative audience remained to demand many extras.

The Roth String Quartet

Feri Roth and Rachmael Weinstock, violins; Julius Shaier, viola; Oliver Edel, cello. Assisting artist: Marthe Servine, composer-pianist. Program of compositions by Marthe Servine. Town Hall, Feb. 9, afternoon:

Quintet in B Flat, for piano and strings
Sonata in B Minor, for violin and piano
'Spring' Quintet in E Flat, for piano and strings.

A program devoted to the chamber music compositions of Marthe Servine, a Frenchwoman who came to this country as a child and later returned to France to

(Continued on page 27)

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SYMPHONY SERIES BRINGS NEW WORKS

**Piatigorsky and Posselt Soloists
Under Koussevitzky and
Richard Burgin**

BOSTON, Feb. 15.—Dr. Koussevitzky prolonged his mid-season holiday to include the Boston Symphony concerts of Jan. 31 and Feb. 1, at which Ruth Posselt (Mrs. Richard Burgin) violinist, appeared as soloist, this pair of concerts being conducted by Mr. Burgin, who is concertmaster of the orchestra.

Mr. Burgin usually manages to include at least one work unfamiliar to Bostonians, when he conducts a pair of programs; upon this occasion he presented four items, each of which bore the legend "First performances at these concerts."

'Fireworks Music'Handel
Concertstück for Violin and Orchestra
Bosmans
Concerto for Violin and OrchestraPiston
Quartet for Piano and Strings, Op. 25
Brahms-Schönberg

To some listeners in the hall, the circumstance of a first performance of this Handel opus seemed unusual. Apparently his 'Water-Music' made a greater popular appeal in Boston, yet the 'Fireworks Music' is tuneful as well as substantial, the three movements chosen for performance proving an agreeable prelude to the remainder of the program, and giving pleasure to the audience.

The name of Henriette Bosmans is new to most Bostonians. This score reveals a distinct feeling for orchestral color and the thematic material is oriental in flavor. The piece is compactly written and while it presents no harmonic innovations it is interesting music. It is written with a reticent hand, and one finds that Miss Bosmans has occupied herself not so much with form as with substance. Although slender, it cannot be dismissed as unimportant. The performance by Miss Posselt was spirited and won applause approval.

A mistake in program building placed the Bosmans item with the Concerto by Walter Piston, despite the fact that this order was followed last year in performances in New York. Presumably this was the choice of the soloist, since Mr. Piston wrote the concerto for Miss Posselt. More pretentious in outline than the Bosmans Concertstück, the Concerto does not reveal the creative urge and spontaneity which was observed in Mr. Piston's ballet, for instance. The Concerto is difficult; it makes a considerable demand upon the performers, orchestra as well as soloist. Written in three movements, Allegro energico, Andantino molto tranquillo and Allegro con spirito, it presents opportunity for a flute solo of thematic interest in the second movement and a short canon-horn and violin—in the third movement. Miss Posselt gave an excellent account of herself, and the orchestra, under the guiding hand of Mr. Burgin, gave admirable cooperation, yet the work seemed to be music of the head and not of the heart.

Just why a serious-minded musician should transcribe the Brahms Piano Quartet, except as a sort of skirmish in orchestration, is not clear. The youthful Brahms had discovered the accent which the piano can give to strings, and while Mr. Schönberg has evolved an articulate piece, the essence of the work is lost. The work was conducted

in Mr. Burgin's thorough manner, with clear cut phrases indicated by a decisive beat. He placed his audience in his debt for another program of the unfamiliar.

The concerts of Feb. 7-8 were distinguished by the presence of Gregor Piatigorsky as soloist and the return of



Henriette Bosmans, Whose Concertstück for Violin and Orchestra Was Conducted by Richard Burgin

Dr. Koussevitzky to his conductorial duties.

'La Procession Nocturne'Rabaud
'Also Sprach Zarathustra'Strauss
Concerto for 'cello and OrchestraHindemith
(First performances)
'La Valse'Ravel

Elegance and polish are reflected in 'La Procession'. The suavely turned phrase and melodic continuity bespeak the composer to whom melos is the important thing. Dr. Koussevitzky gave one of the most sympathetic readings of this score which it has been our good fortune to hear.

New Work Arouses Interest

The Strauss score was also illumined and the Ravel choreographic poem brilliant beyond words, but it was the new Hindemith work which held the greatest interest. This Concerto was written in Lenox, Mass., last Summer, during the term of the Berkshire Music Center of which Mr. Hindemith was a part, as instructor in composition.

In this newest work, as in previous works, Hindemith again speaks his own melodic language. It is not the graceful phrase of a Mozart, the mysticism of a Franck or the complexity of a Schönberg, but it is obvious that through the years of experimentation, Hindemith has evolved a musical philosophy of his own which he consistently and clearly justifies, and while many listeners will find this Concerto wholly unromantic and very nearly devoid of sentiment, it will be discovered that there are moments when the composer quite definitely bows to the softened mood. Needless to record, the performance was superb. It was evident that we were listening to 'cello virtuosity of a high order, and that the composer had contributed another work of importance to the scant list of Concertos for this instrument. Dr. Koussevitzky and the orchestra were in perfect accord with the intent of soloist and composer.

Boston

By GRACE MAY STUTSMAN

ENSEMBLES OFFER ATTRACTIVE EVENTS

**Society of Early Music, Flute
Players, Choirs and Quartet
Give Concerts**

BOSTON, Feb. 17.—Another charming concert by the Society of Early Music was given in the Women's City Club by Messrs. Paul Federowsky, Albert Bernard, Alfred Zighera, Gaston Dufresne, who each played one of a set of viols; Putnam Aldrich, harpsichordist, and Elisabeth Wysor, contralto. The program opened with a Sonata by Rosenmuller followed by a Suite by Marin Marais, some Fantazias by Henry Purcell and Orlando Gibbons, an aria from Bach's 'Passion According to St. John', the 'Jubilate Domino' by Buxtehude, and eight 'Danceries' by Estienne du Tertre. This program gave the large audience a very great deal of pleasure, and it was also a pleasure to hear Miss Wysor's fine contralto voice to such good advantage. This singer has learned the art of floating her tone in an effortless performance, and the quality of her voice blended admirably with the accompaniment furnished by the viols.

As one of the Winter concerts in his chamber music series in Jordan Hall, Aaron Richmond presented Joseph Szigeti, violinist; Benny Goodman, clarinetist, and Béla and Ditta Bartók, pianists, in a program of ensemble items that included a Mozart Violin Sonata, some Debussy in combination for two pianos, piano and violin and piano and clarinet. The Bartók Rhapsody No. 1 for violin and piano and his 'Contrasts' for violin, clarinet and piano were the concluding items on the program. There was generous applause throughout the evening.

In Symphony Hall, the St. Olaf Lutheran Choir, conducted by F. Melius Christiansen was heard in a program divided between sacred and secular music and in the same hall Alec Templeton gave another of his highly individual programs.

Kirsten Flagstad returned to Symphony Hall singing a program of Brahms, the Grieg Song Cycle 'Haugtussa', a group of songs in English by A. Walter Kramer, Richard Hageman, Charles Griffes and Harl McDonald, and to close, a group by Hugo Wolf. Edwin McArthur played his customary discriminating accompaniments, and the huge audience would not leave the hall until the lights were finally dimmed, so great was the enthusiasm for the singer.

In Symphony Hall, also, the Don Cossacks, Serge Jaroff conductor, offered a program of sacred and secular items in their well known manner. A capacity audience applauded.

Flute Players Open Season

The Flute Players' Club opened its season at the Hotel Vendome, presenting its 103rd concert with the following artists taking part: Marjorie Church, piano; Gaston Elcus, violin; Jean Lefranc, viola; Alfred Zighera, 'cello; Georges Laurent, flute; Victor Polatschek, clarinet, and Raymond Al-

lard, bassoon. The program included the Quartet No. 4 by Lidel, played with good tonal balance; a first performance in Boston of Aram Khatchaturian's Trio for clarinet, violin and piano, a first performance in Boston of Werner Josten's Trio for flute, clarinet and bassoon, in three movements and enormously amusing, and to close, the Schumann Piano Quartet, Op. 47. In addition, and before the final quartet, Miss Church was heard in a group of piano solos which she performed in a thoroughly musical manner. There was great enthusiasm for the entire program, although the audience might with profit have been larger.

Boston Quartet Heard

The Boston String Quartet (Harrison Keller, Alfred Krips, Georges Fournal and Alfred Zighera) offered the second program of the current series, in Recital Hall, New England Conservatory of Music, playing the Beethoven Quartet in B Flat, Op. 130, and the Brahms Quintet for strings, Op. 111, Quincy Porter, Dean of the Conservatory, taking a place as the assisting violist. There was a noticeable strengthening in tonal balance and an advance in flexibility of ensemble since the first concert. There remains still some slight adjustment in tone quality, but that is not too serious a thing.

In Jordan Hall, Isabel French offered a choice program of songs for soprano voice, to the excellent accompaniments of George Reeves. Mrs. French's voice has gained in power, and her performance of a program which included items by Bach, Handel, Schubert, Wolf, Roussel and Ravel, closing with 'Chants d'Auvergne', arranged by Canteloube, was wholly charming. Georges Laurent, flutist, gave able assistance and an audience which filled the hall gave Mrs. French enthusiastic applause. The recital was sponsored by the New England Conservatory of Music, whose faculty Mrs. French has recently joined.

YOUTH CONCERT SERIES CONTINUED BY BECKETT

**Zighera Orchestra Gives Second of Its
Events—'Pastorale Ode' by
Mabel Daniels Played**

BOSTON, Feb. 16.—The present series of Youth Concerts, sponsored by the Boston Symphony and conducted by Wheeler Beckett, are drawing to a close. The fifth program, comprising Edward Burlingame Hill's Allegro Giocoso for strings and the Tchaikovsky Symphony No. 5, were played to another audience of young people who gave their emphatic approval, especially when a portion of the Tchaikovsky Symphony was re-played for the benefit of a group delayed in reaching the hall because of traffic obstructions temporarily insurmountable.

The second concert of the Zighera Orchestra, Bernard Zighera conductor, has been given in Jordan Hall and was most enjoyable. The Mozart Divertimento No. 7 (K. V. 205) opened the program, followed by a beautiful performance of Wagner's 'Siegfried Idyll'. James Pappoutsakis was the soloist in Mabel Daniels's 'Pastorale Ode' for flute and strings, Op. 40, with Miss Daniels present to share with the performers the prolonged applause for a smooth performance. The program closed with Ernesto Halffter's delicious Sinfonietta in four movements. In all, it was a concert worthy the group of Boston Symphony players which comprise this chamber orchestra.

New York Concerts

(Continued from page 25)

study and, as it turned out, to settle there and in London, in turn, remaining abroad until a year ago, offered an unexpected experience to those who came assuming that the works of a new composer would necessarily follow a modernistic groove of one kind or another. For the music heard on this occasion follows both traditional structural models and the traditional melodic feeling of the later Romantic school.

In each movement of the three works played there was a wealth of melodic material, while the harmonic writing was singularly full-bodied, so consistently so, in fact, as to preclude a sufficient variety of effect in the scoring. In both quintets the composer approached her group of instruments from the standpoint of orchestral coloring and the opulent sonorities achieved added a general lushness of effect to the melodic element. And inasmuch as triteness but seldom reared its head there was something refreshing and stimulating in the almost reckless expanding of the traditionally accepted tonal framework of a quintet for piano and strings.

What the strings in themselves could not accomplish in suggesting an orchestral body was provided by the writing for the piano, which drew constantly upon the instrument's resources in the matter of full-blooded sonorities. The same breadth of tonal treatment was also apparent in the violin-and-piano sonata within the necessarily more prescribed limits. Of the two quintets the second was somewhat the more distinguished apart from its weak and forced last movement, while of the sonata movements all were of superior musical substance to that of the scherzo.

The composer, who played the piano parts of all three works, proved to be a pianist of noteworthy virility of style, with an entirely adequate technique and the command of a rich, warm tone. Mr. Roth's playing of the violin part of the sonata was of his usual distinction of style, while the full Quartet outdid itself in beauty of tone in the two quintets.

C.

Anna Antoniadis, Pianist (Debut)

The Town Hall, Feb. 7, evening:

Organ Toccata and Fugue in C. Bach-Busoni
Sonata in F Minor ('Appassionata') Beethoven
Variations on a Theme by Paganini,
Book 1 Brahms
Ballade in F; Impromptu in A Flat;
Two Mazurkas; Nocturne in B;
Etudes in F Minor and A Minor Chopin

At the very beginning of her recital, Miss Antoniadis established the fact that volume of sound was what she was after. The Busoni version of Bach was a good vehicle for this. But a piano, even the magnificent one the player had under her fingers, cannot be made to sound like an organ, no matter what you do. Hence, her tone frequently lost something of musicality in her effort to achieve quantity of sound. The Adagio Intermezzo, however, was well done. So also, the quieter passages of the Beethoven, though it cannot be said that any particular emotional depths were revealed. Miss Antoniadis hampered herself in the Brahms-Paganini Variations by beginning too fast. Her digital virtuosity was at all times not only adequate, but often surprising. Some careless pedaling did not help the Bach much. The young player has evidently worked many hours on perfecting her technique. If her spiritual and intellectual approach can be brought to an equal point, she will be a definite acquisition to the concert stage.

H.

Leslie Frick Sings for British War Relief

Leslie Frick, mezzo-soprano, gave a recital in the rooms of the English-Speaking Union for the benefit of British War Relief on the evening of Feb. 8. Miss Frick began her program with a group of German songs which included 'Von Ewig Liebe' and 'Vergebliches Ständchen' by Brahms, and 'Traum durch die Däm-

merung' and 'Zueignung' of Strauss. The second group began with 'Les Larmes' from Massenet's 'Werther' and included the same composer's 'Ouvre tes Yeux Bleus' and three songs by Ravel. The final group was of songs in English by Sahnowsky and Hutchinson, and arrangements of Negro Spirituals by Burleigh and Reddick. Miss Frick, as at her previous appearances, proved herself a capable and talented artist and she was awarded with prolonged applause throughout the evening. Alderson Mowbray, at the piano, provided sterling accompaniments.

C.

Brian O'Mara, Tenor (Debut)

Jules Lande, violinist. Richard Malaby, accompanist. The Town Hall, Feb. 2, evening:

'The Gentle Maiden'; 'The Foggy Dew'; 'S. Columba's Poem on Derry'; 'Aileen Aroon' Traditional
'Du bist wie eine Blume' Schumann
'Es hat die Rose' Franz
'Still wie die Nacht' Bohm
'Ombra mai fu' from 'Serse' Handel
Obbligato by Mr. Lande
'Panis Angelicus' Franck
Obbligato by Mr. Lande
'M'appari' from 'Martha' Flotow
'Ave Maria' Schubert-Wilhelmj
Mr. Lande
'The Canary' Arr. by Lande
Mr. Lande
'Let Me Like a Soldier Fall' from
'Maritana' Wallace
'Take a Pair of Sparkling Eyes' from
'The Gondoliers' Sullivan
'When First My Old, Old Love' from
'Trial by Jury' Sullivan
'Must I Go Bound'; 'I Know Where
I'm Going'; 'A Ballynure Ballad' Arr. by Hughes
'Maire, My Girl' Casey-Aitken

Mr. O'Mara, having sung in the D'Oyly Carte Company, probably as a gesture to Gilbert and Sullivan, included the two arias which certainly have no place on serious concert programs. So, also, why on earth anyone should resurrect anything from 'Maritana', is difficult to understand. The singer's voice is of the kind generally known as a "typical Irish tenor" with wooing pianissimi. It is a pleasing organ and well handled for the type of music presented. The Irish traditional songs were especially well done. Mr. O'Mara sang to a packed house which overflowed on to the stage.

H.

Muriel Rahn, Soprano (Debut)

Muriel Rahn, a Boston Negro soprano, made her first New York appearance in the Carnegie Chamber Music Hall on the afternoon of Feb. 2, with Hellmut Baerwald at the piano. A program which included 'Divinités du Styx' from 'Alceste' and 'Adieu, Forêts' from Tchaikovsky's 'Jeanne d'Arc' was well projected, as were songs by Schumann, Brahms, Rachmaninoff, Still and others. Miss Rahn's voice is a fine one, well produced and her singing throughout the afternoon commanded respect. She was well received by a large audience.

N.

Freda Gronowetter, Soprano, Carolina Finni, 'Cellist

Miss Gronowetter has been heard previously in New York, but so far as the present writer knows, it was Miss Finni's debut. Werner Bass was accompanist. A sizable audience gathered in the Carnegie Chamber Music Hall to hear the two artists on the evening of Feb. 2. Miss Gronowetter began the program with Beethoven's Sonata, Op. 69, and also played the Boccherini Concerto in B Flat. Miss Finni sang effectively arias from 'The Marriage of Figaro' and 'The Pearl Fishers' and a song group. Both artists were well received.

D.

Viennese Benefit Concert

With three modern composers of Vienna's most popular light music as conductors, a concert was given in Carnegie Hall on the evening of Feb. 12, sixty-five members of the New York Philharmonic-Symphony taking part. The concert was for the benefit of Bundles for Britain, Artists in Need, and for Greek War Relief. The three composers who conducted were Oskar Straus, Emmerich Kalman and Robert Stolz.

The program began with 'The Star-Spangled Banner', but everything else on the program was Viennese. Theodore Cella conducted the Overture to 'The Marriage

Artists with NBC



Ania Dorfmann



Richard Bonelli

Owing to an oversight, the names of two artists, Ania Dorfmann, pianist, and Richard Bonelli, baritone, were omitted from the list of the NBC Concert Service as reported in the February 10 issue of MUSICAL AMERICA. We hereby tender the artists and their managers our apology.

of Figaro', Charlotte, Viennese dancer, and Emanuel List, bass of the Metropolitan, sang Viennese songs. Margit Bokor sang, with Mr. Kalman conducting, excerpts from 'Sari' and 'Countess Maritza'. Risé Stevens of the Metropolitan sang 'My Hero' from 'The Chocolate Soldier'. Erika Morini played Kreisler's arrangement of the 'Londonderry Air' and Mr. Stolz created a furor with his 'Two Hearts in Three-Quarter Time', which had to be repeated. Marjorie Williamson sang Mozart's 'Alleluja!' and Carl Alwin closed the program with Johann Strauss's 'Emperor' Waltz. Former Mayor James J. Walker made an address. The concert was sponsored by the Committee for the Preservation of Austrian Art and Culture in the United States.

N.

New Friends of Music

Emanuel Feuermann, 'cellist. Albert Hirsh, pianist. Town Hall, Feb. 16, afternoon:

ALL-BEETHOVEN PROGRAM
Sonata in G Minor, Op. 5, No. 2; Variations on a theme from Handel's 'Judas Maccabaeus', in G; Sonata in C Op. 102, No. 1; Sonata in A, Op. 69.

With this, his second concert in the New Friends series, Mr. Feuermann completed his cycle of performances of Beethoven's works for cello and piano, with the able collaboration of Mr. Hirsh. One wishes that Beethoven had written much more music for cello than he did, when one hears Mr. Feuermann play it. And indeed, one or two of the sonatas rank with the composer's greatest.

Certainly Beethoven never wrote anything which sticks in the memory more persistently than the Sonata in A, Op. 69. Its themes are as ingratiating as those of song and its structure so skillful that one quite forgets the mechanical efforts involved, something which cannot be said for all of Beethoven's cello sonatas. Mr. Feuermann and Mr. Hirsh played as simply and directly as if they were at home, performing for their own enjoyment. It is seldom that one hears performances so completely divested of superfluous show and mannerisms. Not that virtuosity was absent, for Beethoven lays heavy demands upon both 'cellist and pianist, but it was properly subservient.

The early Sonata Op. 5, No. 2 is delightful music and it was played with sparkling zest. The young Beethoven composed with an exuberance which still stirs the listener. And the Sonata in C which followed the rather mechanical variations on a theme by Handel found both performers at their best. In tonal balance, rhythmic coordination and mastery of style this was exemplary playing. The audience recalled the artists many times.

S.

Gordon Dilworth, Baritone

A winner in one of the MacDowell Club's Young Artists Contests, Mr. Dilworth gave his prize recital in the club's auditorium on the evening of Feb. 11. His first group included arias from 'Don Giovanni' and Arne's 'Comus' as well as

songs by Caldara and Handel. His second group was of German songs by Brahms and Marx, all unhackneyed. Following the intermission, he offered songs in English including a group of arrangements of traditional pieces. He displayed an excellent and well schooled voice and definite sense of interpretation and style. Bertha Melnik was the accompanist.

N.

The Guild Singers

This organization, hailing from Philadelphia and conducted by Isadore Freed, appeared in the Carnegie Chamber Music Hall on the evening of Feb. 5. The pro-

(Continued on page 30)

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Obituary



Sir Hamilton Harty

BRIGHTON, ENGLAND, Feb. 20.—Sir Hamilton Harty, composer and conductor, who had been heard as guest with orchestras in America on several occasions, died at his home here, yesterday. He was sixty years old.

Sir Hamilton Harty was born in Hillsborough, Ireland, Dec. 4, 1880. His mother was a talented violinist and his father an organist. From both of them he had his early musical training and at the age of twelve held a position as organist in Magheracoll Church. He later held similar positions in Belfast and Dublin. In the latter city he had criticisms and musical assistance from Michele Esposito. In 1901 he settled in London where a trio, a piano quintet and his 'Comedy Overture' won him an immediate success. He also became known as an excellent accompanist. In 1920 he became conductor of the Halle Orchestra in Manchester but resigned in 1933. He also conducted the London Symphony and the British National Opera Company. He was knighted in 1925, and also received the degree of Mus. D., from the University of Dublin.

His first visit to the United States was made in 1931, when he conducted in San Francisco and Hollywood. In 1934, he made a tour of Australia, stopping on his way home to conduct at the Century of Progress Exposition in Chicago. He returned the following season as guest conductor of the Boston, Rochester and Chicago Symphonies.

Besides the works mentioned he wrote a setting of Keats's 'Ode to a Nightingale' for soprano solo and orchestra, a symphonic poem, 'With the Wild Geese'; 'The Mystic Trumpeter' for chorus and orchestra, a violin Concerto, a Symphony and an arrangement of Handel's 'Water Music'. He also composed numerous songs and made arrangements of Irish traditional songs. He married the operatic soprano, Agnes Nicholls, in 1904.

Hugo Botstiber

Word has been received by the son of Hugo Botstiber of the recent death of his father in Vienna. Mr. Botstiber was an eminent musicologist and is principally known for his three-volume biography of Josef Haydn. He was born in Vienna of American parents, on April 21, 1875, and studied both at the conservatory there and at Vienna University, where he took the degrees of Dr. Jur. and Ph.D., the latter with a dissertation on Pachelbel. In 1896 he became assistant in the library of the Conservatory and in 1900, secretary of the Konzertverein. He came to America with the intention of studying under Dvorak, who was then teaching at the National Conservatory in New York, but the composer's classes were full and

Botstiber was unable to obtain admission to them. He was appointed conductor of a male chorus in New Rochelle and also made exhaustive researches among the musicalia in the Boston and New York Public Libraries. In 1911, he founded the Vienna Concerthouse, which he headed as manager for twenty-nine years. At the time of his death he was engaged upon an analysis of the Haydn symphonies.

Marie Narelle

Word has been received of the death in Chipping Norton, Oxfordshire, England, on Jan. 28, of Marie Narelle, a popular concert soprano thirty years or more ago. She was seventy years old.

Mme. Narelle, often called the Queen of Irish Song, was born in New South Wales in 1871, and married there an attorney named Narelle. After study in Australia with Stefani, she went to Paris for further study with Mathilde Marchesi and made her European debut at a concert in the Albert Hall in 1902, on the same program with Adelina Patti. The same year she was commanded to sing before Edward VIII and Queen Alexandra, and also appeared at the Cork Exhibition in Queenstown, Ireland. In 1904, on a special invitation from Governor David R. Francis of Missouri, she made her first visit to the United States to appear at the St. Louis Exposition. Two years later, after an extensive tour through Europe, she returned to Australia for a tour which lasted three years and took her also to New Zealand. In 1909 and 1911 she made successful tours of the United States with John McCormack. Her first husband having died, in 1911 she married Harry H. Currie, chief electrical engineer of the New York Central Railroad. He died in 1934. Her last public appearance in New York was at a benefit concert in the Town Hall in 1931. She is survived by two daughters and a son, one daughter living in London and the other daughter and the son in New York.

Paul Kéfer

ROCHESTER, N. Y., Feb. 23.—Paul Kéfer, 'cellist and head of the 'cello department at the Eastman School of Music, died yesterday following a heart attack. He was sixty-six years old. Mr. Kéfer was born in Rouen, France, Dec. 30, 1875. He studied music first in Verviers, winning a gold medal there in 1894, and later at the Paris Conservatoire where he won first prize in 1900. He played in both the Colonne and the Lamoureux orchestras, in the orchestra of the Opéra-Comique, and from 1908 to 1913 was solo 'cellist of the New York Symphony. In the latter year, with Georges Barrère, flutist, and Carlos Salzedo, harpist, he formed the Trio de Lutèce. He also, with Gustave Tinlot, formed the Franco-American String Quartet. Since coming to Rochester, he played in the Rochester Symphony. He is survived by his wife and two daughters, one of whom is Rose Hobart, the screen star.

Irving Gingrich

CHICAGO, Feb. 6.—Irving Gingrich, of the faculty of DePaul University School of Music, died on Feb. 2, at his home here following a heart attack. Mr. Gingrich, who was sixty-five years old and one of the founders of DePaul's music department, was an authority on ear training and organ. In 1927 he was awarded a prize in a national composition contest conducted by the Chicago Daily News in which nearly 1,000 compositions were submitted. Mr. Gingrich was a native of South Bend, Ind. The published list of his works included forty vocal solos, anthems, songs for grade schools and an operetta. He received his Bachelor of Science from Michigan State College in 1902 and his Master of Music degree from the American Conservatory of Music in Chicago. M. M.

Arthur Penn

NEW LONDON, CONN., Feb. 6.—Arthur Penn, composer, whose song 'Smilin' Through' brought him fame and fortune about twenty years ago, died at his home here today after a lengthy period of ill health. He was sixty-eight years old. A direct descendant of William Penn, he

was born in London, England, in 1873, the son of a Fellow of the Royal Astronomical Society. His father was not in favor of his following a musical career and it was not until he came to America in 1903, that he gave up his time to composition after having spent a number of years in newspaper work in the English provinces. He sketched out the music and wrote the words of 'Smilin' Through' on the back of an envelope in twenty minutes while on a Long Island Railroad train. Besides a number of other songs, he wrote about thirty operettas for amateur production.

Juan Reyes

BUENOS AIRES, Jan. 22.—Juan Reyes, Chilean pianist, died here at his home, yesterday of poisoning. The police said that he had committed suicide. He was forty-two years old. Mr. Reyes was a native of Santiago, Chile, and after studying in Europe and touring there in concert, made his New York debut in Aeolian Hall in 1921, appearing subsequently in that auditorium and in the Town Hall. He was at one time connected with the Westchester Conservatory of Music at White Plains, N. Y., and while there, disappeared for several days, saying on his return that he had intended to commit suicide but had changed his mind. He had made his home in Buenos Aires for several years.

Mary Aspinwall Tappan

BOSTON, Jan. 27.—Mary Aspinwall Tappan who, with her niece, Mrs. Gorham Brooks of Brookline, gave the Tanglewood estate near Stockbridge, Mass., to the Boston Symphony, died at her home here yesterday at the age of eighty-nine. 'Tanglewood', a 200-acre estate was laid out in 1849, by William Aspinwall Tappan. Nathaniel Hawthorne lived and wrote there his 'Tanglewood Tales', a book of Greek mythological legends for children. In 1937, Miss Tappan and Mrs. Brooks deeded the property to the Boston Symphony with the object of establishing a Summer music center similar to that in Salzburg, Austria.

Clarence J. Russell

RIDGEFIELD PARK, N. J., Jan. 25.—Clarence J. Russell, cornet soloist in Sousa's band from 1910 until 1931, died at his home here on Jan. 23. He was sixty-five years old. Born in Pittsfield, Mass., in 1876, he received the degree of A.B. from Williams College in 1896. After acting for eleven years as assistant principal of the high school in Pittsfield, he became a member of the New York Symphony under Walter Damrosch. On joining Sousa's Band he acted as librarian and assistant conductor. In recent years he had played in the Bergen County Orchestra.

Stefan Pecha

Stefan Pecha, first oboe in the orchestra of the Metropolitan Opera House, was found dead in his room in a local hotel on Jan. 28. He was twenty-eight years old. A physician attributed death to natural causes. Mr. Pecha was a native of Czechoslovakia, but had been in the United States since 1925. He had studied at the Institute of Musical Art of the Juilliard School of Music and joined the Metropolitan orchestra six years ago.

Wilhelmina Baldwin

BOSTON, Jan. 27.—Wilhelmina Baldwin, teacher of singing, died in her studio here on Jan. 14, following a heart attack. She was in her seventy-first year, having been born in Waterbury, Conn., in 1871. She had been conducting classes in singing for Massachusetts State University Extension Courses in addition to her private teaching. Previously to establishing herself in Boston she was connected with the State Normal School in Worcester, besides acting as soloist in one of that city's important churches.

Dr. George Fisher

ROCHESTER, N. Y., Jan. 22.—Dr. George Edward Fisher, organist, at one time private organist for the late George Eastman,

Metropolitan Opera

(Continued from page 5)

his superb sense of the comic, as well as excellent singing evinced in other roles at the Metropolitan this year, it was taken for granted in advance that Mr. Baccaloni would be a constant source of delight in 'The Barber', but even the most optimistic could hardly have hoped for such an exquisitely humorous performance as was wrought upon this occasion. Every gesture, every movement, contributed to a flawless portrayal; even in repose, Mr. Baccaloni was funny, and fun is the essence of this opera. In comparison with the basso buffo, the humor of some of the other principals was extremely broad, but undeniably effective.

Miss Tumina's interpretation was all that one could ask, intelligent, and imbued with musicianship. Her singing was of a finished virtuosity and she employed her voice brilliantly in the complicated passages Rossini allotted to her. Mr. Thomas's impersonation of the Barber was deft, witty and vocally splendid. The singing of 'Largo al Factotum' brought him an ovation. Mr. Pinza was excellent as Don Basilio, and together with Mr. Baccaloni, he achieved some highly amusing and effective bits of stage business. His performance of the 'Calunnia' aria won long and thunderous applause, for it was richly sung. Irra Petina stopped the opera by her neat and witty performance of Berta's aria in the third act and Bruno Landi was a prepossessing Almaviva, singing well throughout the evening, and achieving some lovely pianissimo tones in his first-act Serenade. Under Mr. Papi's baton, the orchestra played as if it were opening night and the score came to quick life, twinkling merrily along with a resiliency and a brilliance that belied its century and a quarter of existence. W.

died at his home here today. He was for eighteen years organist of Calvary Presbyterian Church and later of the Central Presbyterian Church in Buffalo. He retired in 1936.

Dr. Dayton Miller

CLEVELAND, Feb. 23.—Dr. Dayton C. Miller, celebrated physicist and authority on acoustics, died of a heart ailment here on Feb. 22. The seventy-four-year-old scientist was to have gone to Washington to consult with the Army Ordnance department on new range-finding equipment. Dr. Miller became interested in flutes during his study of acoustics and acquired what is believed to be the largest collection of flutes in the world. The development of the instrument from its earliest history to the present day is illustrated in his collection of nearly 1000. A golden flute made according to Dr. Miller's own directions is one of the most valuable items in the collection. The tone has not been duplicated and it has been used for special effects by the Boston Symphony and the Cleveland Orchestra. Dr. Miller is remembered for his criticism of Albert Einstein's theory of relativity and his measurements of "ether drift," resulted in a modification of the theory.

Anna Groff Bryant

CHICAGO, Feb. 1.—Mrs. Anna Groff Bryant, for many years a successful teacher of singing here, died in hospital on Jan. 27, after an illness of three years. She was eighty years old. Besides teaching in her private studio, she was for ten years head of the department of music at Lombard College in Galesburg, Ill. She was an early advocate of opera in English. M. M.

Mrs. John Dennis Mehan

Mrs. John Dennis Mehan, who, with her late husband, had maintained a studio for voice teaching in Carnegie Hall since 1902, died in her apartment there on Dec. 31, after a short illness. She was seventy-seven years old. She was born near Detroit in 1864, and before her marriage was Caroline Eleanor Cotharin.

ST. LOUIS WELCOMES TRAUBEL AS SOLOIST

Returns to Home City to Sing
with Symphony Under Baton
of Vladimir Golschmann

ST. LOUIS, Feb. 19.—Large audiences attended the thirteenth pair of concerts on Jan. 31 and Feb. 1, to hear and see Helen Traubel, of this city, and now with the Metropolitan Opera Company. The return to her home city was triumphal. The event held a gala atmosphere. Those not privileged to hear Miss Traubel since her ascension to stardom were thrilled by her glorious voice, heard first in the 'Love-death' from Wagner's 'Tristan' after the orchestral prelude. Its full depth of expression and power, however, was revealed in the 'Immolation' from 'Götterdämmerung', and it was in this that she reached the pinnacle of her art. It was rapturous singing, complemented by an unfaltering orchestral accompaniment.

Mr. Golschmann opened the concert with a delicate reading of Mozart's 'Eine Kleine Nachtmusik', followed by another first local performance, of Milhaud's 'Suite Provençale', a work full of fascinating changes of tempo and melody. Strauss's 'Till Eulenspiegel' and 'Forest Murmurs' from Wagner's 'Siegfried', completed the program. The orchestra seemed inspired and this was reflected in their fine playing.

New Simoni Suite Played

The twelfth pair of symphony concerts on Jan. 24 and 25 provided a most entertaining program, in which Vladimir Golschmann introduced more new music in 'Suite Sefari' by Wolfgang Simoni and, so far as it is known, this is the first composition of the composer ever played in this country.

Mr. Simoni has divided his work into five parts, each a treatment of a song of Sephardim, a term by which the Jews were known in Spain during the late Fifteenth Century. The work was written in 1936 and is colorful, and very similar in its various parts, due to Castilian melodic influences. It was well received. The other orchestral work was Brahms's Symphony No. 4 in E Minor, to which Mr. Golschmann gave a majestic reading. There was a fine balance of tone and beautifully executed

phrasing. The soloist was Scipione Guidi, violinist, playing the Concerto in D Minor, Op. 47, by Sibelius. Mr. Guidi gave a sincere and thoroughly musical performance of this grateful work. Technically, it was finely encompassed, further revealing that Mr. Guidi is an artist and musician of superior talents.

HERBERT W. COST

INDIANAPOLIS MEN LED BY O'CONNELL

Guest Conductor of Symphony
Has Hosmer as Soloist—
Schaefer Returns

INDIANAPOLIS, Feb. 20.—The first out-of-town conductor to conduct a 'Pop' concert was Charles O'Connell, who presented a well chosen program on Feb. 9, attracting a large audience. Mr. Sevitzy, who was enjoying his mid-Winter vacation, was among the listeners. Programmed were Chadwick's 'Jubilee'; Dvorak's 'New World' Symphony; Turina's 'Sacre Monte' and 'Cordoba' by Albeniz; Wagner's 'Dance of the Apprentices' and the 'Meistersingers Procession' from 'Die Meistersingers'; 'Entrance of the Gods into Valhalla' from 'Rhinégold' and the 'Fantaisie' for flute and orchestra by Hüe, played by the first flutist, James Hosmer. Lucien Cailliet's variations on 'Pop Goes the Weasel' was added as an encore.

The seventh pair of concerts of the Indianapolis Symphony on Feb. 14-15 brought the annual guest appearance of Ferdinand Schaefer, conductor emeritus, who conducted Beethoven's Seventh Symphony, in A, the Prelude to Wagner's 'Parsifal', Strauss's 'Don Juan', and his own 'Forest Scene', and two arias 'Abscheulicher Wo Eilst Du Hin?' from Beethoven's 'Fidelio' and 'Pace, Pace Mio Dio' from Verdi's 'La Forza del Destino' sung by Oro Hyde, soprano, of the Music School of Indiana University in Bloomington. The Beethoven symphony was given a vital reading and the Strauss symphonic poem was played magnificently. Miss Hyde displayed a clear voice of dramatic quality.

PAULINE SCHELLSCHMIDT

CLEVELAND ORCHESTRA IS HEARD IN HARTFORD

Rodzinski Conducts Concert in Visit—
Heifetz and Krane Appear in
Recitals

HARTFORD, Feb. 20.—Artur Rodzinski conducted the Cleveland Orchestra on Feb. 13. In addition to Walter Piston's graphic 'The Incredible Flutist' Suite and Ravel's 'Rhapsodie Espagnole' he presented Berlioz's 'Symphonie Fantastique' and brought to it what it most requires—a big-hearted sympathy.

A characteristic recital on Feb. 9 by Jascha Heifetz was marked by exquisite, if cool, pyrotechnics, unexpected fire in Bruch's G Minor Concerto and, with Emanuel Bay, Beethoven and Brahms sonata playing, weighted in the violin's favor.

A cello recital by Charles Krane of the Hartford School of Music faculty on Feb. 5 was notable for restraint and expressiveness.

Slowly paced but straightforward was the performance of 'HMS Pinafore' on Feb. 6 and 7 by the Hartford Civic Operetta Company, conducted by Jack Cohen, and under the stage direction of Francis A. Vannois.

An addition to Hartford's long list



CHAMBER MUSIC SOCIETY ENTERS THIRD SEASON

Members of the Brooklyn Chamber Music Society and Artists Who Participated in Their Opening Concert of the Season on Jan. 22 Are (Left to Right), Alfredo Baldassarri, Nico Van Vendeloo, Carlos Salzedo, Guest Harpist; Willem Durieux and Augusta Tollefsen (Seated); Daniel Gregory Mason, Composer and Guest Pianist; Sigmund Spaeth, Who Gave a Talk; and George Tollefsen, One of the Founders of the Group

BROOKLYN, N. Y., Feb. 20.—The Brooklyn Chamber Music Society entered into its third season with a concert in the Brooklyn Academy of Music on Jan. 22, featuring Daniel Gregory Mason as guest composer and pianist. Dr. Mason appeared with Carl Tollefsen, violinist and Willem Durieux, 'cellist in his 'Sentimental Sketches' for trio and in his Piano Quartet. Augusta Tollefsen was at the piano and Nico van Vendeloo, the violist.

Carlos Salzedo made a profound impression with a fine group of harp solos which included several of his own works. Sigmund Spaeth made some

very appropriate remarks and introduced Dr. Mason. Carl Tollefsen formed this group with George Butterly, a New York business man in 1939. The purpose was to afford local music-lovers the opportunity of hearing larger chamber-music works in all forms beyond the scope of the usual trio. The Society has adopted the policy of performing one major work by an American at each concert and at the next, on Feb. 26, Edgar Stillman Kelley's Quintet will be played. At the final concert, on April 16, Percy Grainger will appear as guest composer in several of his works.

of choral organizations, of which there are now more than fifty, was marked by the concert of the Nathaniel Dett chorus on Feb. 16 under the direction of J. William Hall.

C. E. L.

METROPOLITAN PAYS VISIT TO HARTFORD

Company Gives 'Louise' with
Moore, Doe, Pinza, Kullman
—Panizza Conducts

HARTFORD, CONN., Feb. 20.—With Grace Moore rating as a Newton resident, Charles Kullman, a New Havenite, and Anna Kaskas, definitely Hartford's own, it was a sort of Connecticut night when the Metropolitan Opera brought 'Louise' to Bushnell Memorial on Feb. 11.

One good secondary role would have been more flattering to Miss Kaskas in her home town than the four bit parts to which she was assigned—Madeleine, a coal picker, a watercress vender, and chair mender. But 'Louise' is a difficult opera to take on the road, the cast is a large one with such singers as Norman Cordon, George Rasely, Alessio dePaolis, Nicolas Massue, Irra Petina and others well known taking the briefest routine parts.

Doris Doe drew a convincing impersonation of the mother, singing with vehemence and an occasional stridency not incompatible with the part. Vocally dependable as always, Ezio Pinza was an arresting element in those scenes in which the father figures. Miss Moore

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New York Concerts

(Continued from page 27)

gram was divided into Music of the Renaissance, Music of Romantic Russia (whatever that may be), and Music of the Americas, North and South. There were also groups of folk songs. The volume of tone which the chorus gave forth was embarrassingly large for the small hall and this may also have accounted for an occasional unsteady intonation. The antique music, especially Louis XIII's 'Amaryllis' and Henry VIII's 'Pastime with Good Company', were nicely done. The two Russian works by Tchaikovsky and Rimsky-Korsakoff was good. Carpenter's 'Song of Faith', composed for the George Washington Centenary in 1932, had drums and xylophone played by David Reisberg. Mr. Freed's 'Youth of Today' was a stirring marching song well sung. The South American works were of some interest and the American Folk songs well sung. Mr. Freed's chorus is a good one and well worth hearing. Alyce Bianco was accompanist. N.

Nathan Milstein, Violinist

Nathan Milstein, violinist, demonstrated in his Carnegie Hall recital on the evening of Feb. 18 that his artistry has lost none of its vitality, brilliance and power with the passing of the seasons. Mature interpretative ability combined with the fresh and discerning outlook of youth is a goal of intelligent artists and Mr. Milstein seems to have reached it. His performances commended themselves to musician and layman alike.

Mr. Milstein played upon this occasion Vitali's Chaconne, Bach's E Major Partita for violin alone, Brahms's Sonata in D Minor, Tchaikovsky's 'Meditation', Suk's 'Burlesque' and Vieuxtemps's A Minor Concerto. It was not an arrestingly novel program, but the violinist's recreative artistry gave it the glow, the warmth and persuasiveness of new life. Artur Balsam was the accompanist, and in the Brahms Sonata both artists gave of their best, achieving an impressive performance.

Bravura there was, in Mr. Milstein's readings, but there also was a consideration for the composer's wishes and his interpretations never suffered a lapse into the banal, or sentimental, simply to garner the easy applause of less fastidious hearers. Mr. Milstein's playing was always seemly, yet that does not imply that it was dull, or modest to a retiring point. Throughout the evening, his readings had a power and thrust, a lively and exciting quality that communicated itself to his hearers, so that they in turn rewarded his ability with appreciation and a full measure of applause. B.

Richard Munro, Bass Baritone

Harold Fonville, at the piano. Town Hall, Feb. 11, afternoon:

'Amarilli' Caccini
'Hear me, ye winds and waves!' Handel
'Der Tod und das Mädchen' Schubert
'Die Mainacht' Brahms
'Der Gang zum Lieben' Brahms
'die Ruh'; 'Der Wanderer' Schubert
Aria, Monologue from 'Boris Godunov' Moussorgsky
'Bois épais' Debussy
Romance Debussy
'Le cor' Flégier
'Chanson à boire' Ravel
'Into the Night' Edwards
'A Memory' Fairchild
'My Child Asleep' MacGimsey
'In Dublin's Fair City' Traditional
'David and Goliath' Malotte

A bass-baritone voice of fine potentialities, and of particularly good quality in the middle register, was brought into service by Mr. Munro at this, his first Town Hall recital. Mellow and round throughout much of a wide range, it indicated indisputably that it could be used as an unusually expressive organ. There are fundamental defects in the manner of production as yet and the young singer's performances were further marred by a pronounced tendency to overdramatize almost everything he sang. Thus the German Lieder, in particular, were thrown out of all artistic proportion by the rhythmic and dynamic ex-

cesses to which they were subjected. It was less disturbing to have the Monologue from 'Boris Godunov' sung and acted as if in the framework of an opera stage, but the evident desire to make every song as vivid as possible reached its climax in Ravel's 'Chanson à boire', in which a drunken man was realistically suggested, even to introducing hiccoughs midway through the song.

On the other hand, there were commendable elements of style in the singing of the opening Caccini and Handel airs, while Lully's 'Bois épais' and Debussy's 'Romance' were sung with marked smoothness and continent expression, a comment that applies as well to the Edwards, Fairchild and MacGimsey numbers in the final group. Mr. Fonville proved to be an efficient accompanist. C.

Gretchaninoff Musicales Presented

A musicale presenting the works of Alexandre Gretchaninoff was held in the home of Mrs. John Henry Hammond on the evening of Feb. 19, with Maria Kurenko, soprano, and Marcel Grandjany, harpist, appearing as soloists. Mr. Gretchaninoff was heard at the piano. Miss Kurenko introduced three of his songs, 'High in the Sky', 'Disillusionment' and 'Last Goodbye'. She also sang 'Credo', 'My Country', 'Vocalise', two Scotch songs: 'Robin Adair' and 'From Highland My Beloved', and excerpts from Mr. Gretchaninoff's opera, 'Dobrynia Nikitich' and 'The Quarrel', from the Cycle 'Aux Temps Heureux'. A group of children's songs: 'Tom Thumb' and 'The Clapping Game' concluded the program. Mme. Kurenko sang each number with taste and artistry. Her pleasant voice was particularly suited to the intimate surroundings and her charming manner was no small asset in the projection of Mr. Gretchaninoff's melodious songs. Mr. Grandjany gave the first performance of the composer's 'Largo', which is dedicated to him. He also played an Allegro vivace for harp. A large and genial audience demanded several encores and the composer as well as the soloists were recalled many times. M.

Gearhart and Morley, Duo-Pianists

Livingston Gearhart and Virginia Morley, duo-pianists, appeared in the Barbizon Plaza on the evening of Feb. 4. The program was entirely of music composed for two-pianos and there were none of the distressing "arrangements" that often make recitals of this kind things to be endured rather than enjoyed. The lovely D Major Sonata of Mozart opened the program. It was fairly well given save for a little uncertainty, here and there. The Andante was excellent. Other works included Brahms's 'Variations on a Theme of Haydn'; Chopin's Rondo for Two Pianos, Debussy's 'Blanc et Noir', a Rhapsody by Mr. Gearhart, Arensky's somewhat over-played Waltz, and Stravinsky's 'Danse Russe'. The team work of the combination was excellent throughout the evening and the tone good. They were well received by a cordial audience. N.

Argentinita Returns in Farewell Performances

With a South American tour already scheduled, Argentinita and her assisting artists returned to the Fifty-First Street Theatre for the first of two farewell performances on the evening of Feb. 7. As at the first performance of the season some weeks earlier, the house was crowded with an enthusiastic audience, which was charmed by the color and brilliance of the dancing, costumes and music. Pilar Lopez and Federico Rey again contributed materially to the success of the program, and Argentinita herself captivated her audience. Rogelio Machado, pianist, and Carlos Montoya, guitarist, provided the music. The program had the variety and excellent sense of theater of the earlier list of dances, and it included several works not seen at the first recital. N.

Anna Burns, Mezzo-Soprano

This recital, in the Steinway Concert Hall on the afternoon of Feb. 9, was the fourth of the series promoted by Mwalimu.



DUO-PIANISTS IN WACO, TEX.

In Front of the School of Music of Baylor University Are (Left to Right): Isabel Scionti, Pianist; Pat M. Neff, President of Baylor University; Silvio Scionti, Pianist; Roxy Grove, Chairman of the Music School; Belz Rozso, Conductor

WACO, TEX., Feb. 16.—On Feb. 10, Isabel and Silvio Scionti, two-piano artists, were presented at Baylor University, to a group of 2,500 students as the second of three concerts given on the regular chapel program. The morning series of professional pro-

grams is a new experiment on the Baylor campus and the students received this program enthusiastically. The first of these concerts was presented on Feb. 4, by Frank Asper, organist; the last will be Evelyn Swarthout, pianist, on the morning of Feb. 25.

Miss Burns's program, labeled 'Sacred Music', was a somewhat eclectic one, beginning with a group of excerpts from 'The Messiah', it continued with a group labeled 'Offertories' which included Costa's 'I Will Extol Thee', a setting by Malotte, of the Twenty-third Psalm; Buck's 'Fear Not Ye, O Israel' and 'The Lost Chord'. Then came 'O Rest in the Lord' from 'Elijah' and the second part of the program devoted to 'Favorite Revival Songs' and Spirituals. Miss Burns was heard by a good sized audience which was highly appreciative. The accompanist was Manet Harrison Fowler. N.

New Friends of Music

Emanuel Feuermann, 'cellist, and Albert Hirsh, pianist, gave the first of two recitals of sonatas by Beethoven for their combinations of instruments, in the Town Hall on the afternoon of Feb. 9. The program included the first and last of the five 'Cello and Piano Sonatas, those in F and D. They also played the Variations on Mozart's 'Ein Mädchen', and 'Bei Männern' from 'The Magic Flute'. Mr. Feuermann has for some time been known as one of the best exponents of the 'cello and on this occasion he fully sustained his reputation. Young Mr. Hirsh disclosed a beautiful tone and an unusual feeling for ensemble work which made the recital a particularly enjoyable one. The audience was large and highly enthusiastic. N.

Tashamira Returns in Dance Recital

After an absence of several seasons, Tashamira returned in an intimate dance recital in the Carnegie Chamber Music Hall on the evening of Feb. 7. This was the first dance event in the remodeled auditorium and it found congenial atmosphere there. Miss Tashamira divided her program between original designs and interpretations of folk-dances, bringing beauty and precision to all her work. 'My Native Land', including 'Childhood Memories', 'Realization' and 'It Shall Not Die', was perhaps the high point of the program which also listed 'Invitation to the Dance', 'Crystal', 'Song of Excitation', 'Impressions of Negro Spirituals', 'The Dance of the White Gown', 'The Belle of the Dance Hall', and rhythms and melodies from Jugoslavia: 'Kolo' and 'My Red Umbrella'. Lehman Goodman was at the piano. M.

Thomas Negro Composers Study Group

This choral organization, directed by Blanche K. Thomas, gave a concert in the Town Hall on the evening of Feb. 14, the program illustrating the development of Negro music in this country from the slave era onwards. With the Rev. Edler G. Hawkins as narrator and commentator,

the works given consisted of Spirituals, ballads, Negro songs from musical comedies of the early years of the century, as well as anthems and contrapuntal music. Following the intermission, Coleridge-Taylor's beautiful 'Hiawatha's Wedding Feast' was given in costume with George B. Swanson as Hiawatha and Gwendolyn A. Williams as Minnehaha. Other soloists were Marjorie Johnson, Arthur Benjamin, Leroy Boyd and Robert L. Wheeler. D.

League Sponsors Composer's Concert

The League of Composers sponsored its first Young Composers Concert in the auditorium of the Forty-Second Street Public Library on the afternoon of Feb. 2. The program was divided between works by composers of the United States and composers of South America, and it comprised a piano sonata by John Lessard; Alvin Etler's 'Five Speeds Forward' for flute, oboe, viola and bassoon; three songs by Miriam Gideon: a Sonata for oboe and piano by Jacobo Ficher, of Argentina; a piano sonatina by Hector Tosar, of Uruguay; and three Argentine dances for piano by Alberto Ginastero, of Argentina.

Not only was the program very interesting, but the performances were of a uniformly high quality. Johana Harris played Mr. Lessard's piano sonata with a grasp of its ably-wrought substance and a communicative enthusiasm which far transcended mere technical capacity. Especially in its slow movement, this sonata bespeaks a very gifted musical mind and melodic originality. Mr. Etler's witty piece was delightfully played by Lambros Demetrios Callimahos, flutist; Josef Marx, oboist; Curt Frederick, violist; and Bernard Balaban, bassoonist.

Rita Sebastian sang the three songs by Miss Gideon ably with accompaniments by Lillian Lefkowsky. They are titled 'The Too Late Born', 'Gather Ye Rosebuds' and 'Sonnet'. While the workmanship and style of these lyrics are excellent, they lack impact in performance. Mr. Marx was assisted by Irma Wolpe in the Ficher oboe and piano Sonata, which lays heavy demands upon the executants with varying degrees of effectiveness. The piano works which concluded the program were brilliantly performed by Hugo Balzo, of Montevideo. They are show-pieces, adroitly if not too originally conceived, and the soloist played them to the hilt. This initial concert augured well for a series which should prove exceptionally rewarding. N.

STELLAR TRIO. Olga Wickstad, piano; Myrtle Mander, violin; Mildred Haeger, cello. American Scandinavian Center, Feb. 15, evening. Beethoven's B Flat Trio, Sonata by Francoeur and works by Leclair, Arensky and Mendelssohn.

New York Singing Teachers Hold Banquet



CELEBRATING A THIRTY-FIFTH
ANNIVERSARY

Guests and Members Gather at the Banquet Held by the New York Singing Teachers Association at the Hotel Brevoort to Celebrate Its Thirty-fifth Anniversary on February 18. The Guests of Honor Include Karin Branzell, Gustave Ferrari, Mr. and Mrs. Philip James, Edward Johnson, Mr. and Mrs. Charles Kullman, Mr. and Mrs. Walter Naumburg, Fedya Reinshagen, Ruth St. Denis, and Mr. and Mrs. Theodore Steinway

Music in Chicago

(Continued from page 22)

Opera House.

He began with a faultless delivery of an aria from Mozart's 'The Magic Flute'. This was followed by a group of Lieder and an aria from Verdi's 'The Masked Ball'. A Swedish group, three songs by Sibelius and an aria from Ponchielli's 'La Gioconda' completed the printed program. Arias from a score of operas, plus well-known songs, were added for good measure before the crowd was willing to disperse.

BALLET ATTRACTIONS WELCOMED IN VISITS

Littlefield, San Francisco and
Argentinita and Graff
Groups Appear

CHICAGO, Feb. 20.—The ballet was on its points in this city on Feb. 1 and 2; the Littlefield Ballet at the Civic Opera House on Saturday evening; the San Francisco Opera Ballet visiting the Great Northern Theatre on Sunday afternoon and Argentinita and her Spanish ensemble dancing Sunday afternoon and evening at the Auditorium Theatre.

The Littlefield Ballet, well-known in previous engagements with the opera company, was enthusiastically welcomed. This talented group, headed by Catherine Littlefield and including Dorothea Littlefield, Carl Cleighton and Thomas Cannon, showed to advantage in such diversified ballets as 'Moment

Romantique' to Chopin music; 'Cafe Society' by Ferde Grofe and 'Aurora's Wedding' by Tchaikovsky. Choreography for all ballets was by Miss Littlefield. The company was well endowed with fine dancers and the total results were entirely to its credit.

The first full-length performance in this city of the original four-act ballet of Tchaikovsky's 'Lac des Cygnes' was given by the San Francisco Opera Ballet on Sunday afternoon. The youthful corps de ballet, actively and constantly dancing during the four acts, acquitted itself in noteworthy fashion. It was a well-trained group, easy to look upon and wholly competent.

The full-length version was absorbing, principal roles taken by Jaqueline Martin, Janet Reed, Zelda Norina, Lew Christensen, Ronald Chetwood and Earl Riggins, lending undeviating interest to the ballet. William Christensen, artistic director, arranged the choreography. Q.

Argentinita and her Spanish ensemble charmed a capacity audience in the Auditorium Theatre on the afternoon of Feb. 2 with a program of Spanish dances. This was the seventh event in the 1940-41 History and Enjoyment of Music series, sponsored by the Allied Arts Corporation. So great was the demand for tickets that an extra performance was given in the evening.

Federico Rey, who replaces Antonio Triana as the male dancer in the group, made a brilliant impression in his debut here. Argentinita was her usual gracious self. Her new arrangement of 'The Three Cornered Hat' was received with delight.

The surprise of the afternoon came when Carlos Montoya, the company's talented guitarist, turned dancer and joined Argentinita, Pilar Lopez, and Mr. Rey in their gay concluding number entitled 'Granada y Jerez'. Rogelio Machado played skillful piano accompaniments.

Grace and Kurt Graff brought their ballet into the Goodman Theatre the evening of Feb. 5 for a five-performance engagement. The Graffs proved that they had been working hard on repertoire, and at the same time improving the unity and mutuality and general esprit de corps of their ballet. The list of new works was an impressive one, including 'Ode to the Living', 'Odyssey', 'Prepare', 'Con Vivo', 'Romance' and 'Vintage 1912'. The Graffs' cycle of performances constituted the second offering in the Goodman Theatre's annual dance series. B.

Kipnis to Tour South America

Alexander Kipnis, bass of the Metropolitan Opera, has completed arrangements for a South American concert and opera tour this Summer. Mr. Kipnis will make two appearances as soloist at the Cincinnati May Festival, at the music festival at Mount Vernon, Ia., will appear in Seattle and with the Minneapolis Symphony. He will leave for South America on May 24, singing in fourteen performances at the Teatro Colon. Under Arturo Toscanini, he will sing in six performances of Verdi's 'Requiem' and Beethoven's Ninth Symphony, each to be given twice in three different cities. Flying from Buenos Aires on Oct. 5, he will return to the United States in time for appearances

with the San Francisco Opera Company.

Music in Philadelphia

(Continued from page 20)

its seventh season with a concert at Disston Recreation Center on Feb. 4. Helen Pfeulb, contralto, was an enjoyable soloist in songs by Saint-Saens, Handel, and others.

On Feb. 6 in Bethany Auditorium, the Women's Symphony conducted by J. W. F. Leman gave the initial concert of its present season with Gloria Reber, soprano, and Lois Eckstein, clarinetist, as soloists.

OPERA COMPANIES GIVE PERFORMANCES

La Scala Troupe Is Heard in
'Rigoletto'—Metropolitan
Offers 'Tristan'

PHILADELPHIA, Feb. 20.—The Philadelphia La Scala Opera Company gave Verdi's 'Rigoletto' in the Academy of Music on Feb. 6 before a capacity audience. The performance was ably conducted by Angelo Canarutto.

Carlo Morelli was effective in the title role. As Gilda, Hilde Reggiani achieved some of the evening's major honors. Bruno Landi was heard to advantage as the Duke. John Lawler's resonant bass was well employed in the role of Sparafucile; Georgia Burdon was good as Maddalena; Norman Roland as Monterone and Costanzo Sorvino as Borsa were satisfactory. Other parts engaged Virginia Clair, Elise Rothwell, Ralph Cavallucci, Blakely Ritter, Marie Dougherty, and Theodore Czerwinski. The chorus acquitted itself with credit and the ballet, directed by William Sena, found favor.

Seventh in the Metropolitan Opera's Philadelphia series was 'Tristan and Isolde', given in the Academy of Music on Feb. 4 with Erich Leinsdorf conducting. The house was sold out. Lauritz Melchior and Kirsten Flagstad were acclaimed in the title roles. Kerstin Thorborg as Brangaene brought fine resources to a notable delineation; Julius Huehn was a telling Kurvenal; and Emanuel List was an impressive King Marke. Others in the cast were Emery Darcy, Karl Laufkoetter and John Gurney.

Spalding Plays in Rochester

ROCHESTER, N. Y., Feb. 22.—Albert Spalding, violinist, enthralled a large audience at the Eastman Theatre on Feb. 21, playing a taxing program with superlative beauty of tone and magnificent technique. The audience demanded and got many encores. Andre Benoist was the impeccable accompanist.

M. E. W.

EUGENIA

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AMERICAN PIANIST

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Orchestras in New York

(Continued from page 12)

a thought less than exhaustively exploited this was fully compensated for by the poetic treatment of the intermezzo and the scintillating brilliance and élan with which the closing Allegro vivace was projected. As usual, quite apart from the pianist's commanding interpretative breadth of view, the finesse and subtleties of his master craftsmanship and the resourcefulness of his nuancing offered stimulating food for reflection.

Mr. Walter, while familiar as an exceptionally sensitive interpreter of Mozart, achieved somewhat less satisfying results with the G Minor symphony of that master on this occasion than with Strauss's 'Death and Transfiguration'. This early tone poem of Strauss, composed in the white heat of inspiration, was glowingly played, with extraordinary penetration and evocation of its moods, and developed climactically with overwhelming effect. The audience accorded the conductor a most enthusiastic ovation. C.

Weissmann Conducts City Symphony

Frieder Weissman conducted the New York City Symphony in Carnegie Hall on the evening of Feb. 2 in a program presenting Frederick Jagel, Metropolitan Opera tenor, as soloist. Mr. Jagel sang 'Quando la sere al placido' from Verdi's 'Luisa Miller' and the 'Prize Song' from Wagner's 'Die Meistersinger'. The orchestra was heard in Barber's Adagio for Strings, Two Nocturnes by Debussy, Zandonai's 'Juliet and Romeo' Symphonic Episode, and Brahms's Symphony No. 1 in C Minor. M.

A Faded Liszt Novelty

NBC Symphony, Arturo Toscanini, conductor. Studio 8-H, Radio City, Feb. 8, evening:

Overture to 'Iphigenia in Aulis'.....Gluck
Symphony No. 3.....Brahms
Symphonic Poem, 'From the Cradle to the Grave'.....Liszt
Dances of Marozek.....Kodaly
Tarantella.....Martucci

The thirteenth and last of Liszt's symphonic poems, 'Von der Wiege bis zum Grabe', composed as late as 1883, undoubtedly came to the ears of most of those who heard it as a novelty. One wonders whether a poll would have shown that any considerable number of the audience in the studio, or the listeners on the air over the country, had any burning desire ever to hear it again. This is an outmoded and empty piece, written by a master whose inspiration had definitely waned. Its three sections—'The Cradle', 'The Battle for Life' and 'At the Grave, the Cradle of the Life of the Future'—present much that is close to bathos. Mr. Toscanini's devoted performance could not make it worth the trouble.

The Brahms Symphony, of course, presented another story and was enamoring in every detail. Likewise the noble Gluck Overture made good its claim on the affections of an after generation. With the Kodaly and Martucci pieces, particularly the latter, the playing rather than the music was the thing. O.

Walter Conducts Strauss's 'Don Quixote'

New York Philharmonic-Symphony, Bruno Walter conducting, Carnegie Hall, Feb. 8, evening:

Symphonic Suite, 'Evocations'.....Bloch
Symphony in G Minor.....Mozart
'Don Quixote'.....Strauss

Strauss's 'Don Quixote', in place of a Schumann Concerto and Strauss's 'Death and Transfiguration', was the only change of program from the concerts given on Feb. 6 and 7. Performed at a "popular student's concert", the house was a capacity



Albert Spalding



Viola Wasterlain

one, and received the Bloch, Mozart and Strauss works with enthusiasm.

Joseph Schuster, first 'cellist of the orchestra, and Zoltan Kurthy, solo viola, respectively voiced the sentiments of the Knight and Sancho Panza. Under Mr. Walter, the orchestra played with extraordinary brilliance; Mr. Schuster expressed the ideals, the sentiments and the aspirations of the Knight with tenderness, and Mr. Kurthy's playing of the Squire's music was in the best traditions of human comedy. Soloists, conductor and orchestra received prolonged and richly deserved applause. W.

Viola Wasterlain Is Soloist with New York City Symphony

New York City Symphony, Frieder Weissmann, conductor. Soloist, Viola Wasterlain, violinist. Carnegie Hall, Feb. 9, evening:

Overture to 'Iphigenia in Aulis'.....Gluck
Symphony No. 3 ('Rhenish').....Schumann
Concerto for Violin.....Brahms
Tone Poem, 'Don Juan'.....Strauss

Miss Wasterlain's playing of the Brahms Concerto had the qualities that have come to be expected of this gifted young violinist. Her style was dignified and free from sentimentality, her tone was warm and pure, her intonation firm and her interpretation based on a mature understanding of the work. The accompaniment, if a little burly, was about the best thing accomplished by the orchestra, save that the Gluck Overture was clearly and dramatically projected. The performance of the 'Rhenish' was less fortunate, the balances leaving much to be desired. A large audience applauded with great heartiness and accorded Miss Wasterlain a prolonged ovation. O.

Walter Conducts Final Concert

Bruno Walter made his final appearance as guest conductor of the Philharmonic Symphony on the afternoon of Feb. 9 in Carnegie Hall, and received a hearty ovation from the large audience. The golden tone that once was the norm of this excellent orchestra was again very much in evidence, and this revitalization must be gratefully credited, in part at least, to Mr. Walter's short but stimulating association.

The concert opened with a splendid performance of Weber's Overture to 'Oberon'. Although this delicate work might conceivably be better suited to a smaller body of players, its charm was not lost by the full orchestra. The Mozart G Minor Symphony and the Strauss 'Don Quixote', with Joseph Schuster and Zoltan Kurthy assisting, were carried over from the previous evening, and were received with the same enthusiasm on this program. Strauss's 'Tod und Verklärung' made a brilliant finale. Mr. Walter conducted the work with fine regard for its emotional contrasts, and the transfiguration of the close became truly stirring under his guidance. K.

Dvorch Symphonietta Plays in Town Hall

The Dvorch Symphonietta, a group of twelve string players, all of whom received their training at the Juilliard School of

Music, as did Frederick Dvorch, its conductor, gave its first public concert in the Town Hall on the evening of Feb. 10. The soloist was Oscar Wagner, pianist, dean of the school.

The program began with Coates's arrangement of excerpts from the music of Purcell, and entitled 'From Dramatic Music'. Three works by contemporary composer were next given, a 'Triptyque' by Tansman; a Simphonietta by Miaskowsky and a Concerto Grosso for strings and piano by Albert Stoessel.

Young Mr. Dvorch led his group with skill and awakened them to considerable enthusiasm, so that the tone and spirit of the entire program was vivid. The Purcell had charm, but both the Tansman and the Miaskowsky are works that will appeal only to a limited class of hearers. Mr. Stoessel's Concerto was interesting and well put together, besides being thematically interesting.

Following the Concerto, the group played Variations by Arensky on the theme of Tchaikovsky's 'A Legend', and a Prelude in E by Bach, both of which were well given. Mr. Dvorch was recalled to the stage four or five times. D.

Spalding and Philadelphia Orchestra Introduce Barber Concerto

Philadelphia Orchestra, Eugene Ormandy, conductor. Assisting artist: Albert Spalding, violinist. Carnegie Hall, Feb. 11, evening:

Symphony in D ('The Clock').....Haydn
Concerto in D (K. 218), for violin and orchestra.....Mozart
'Reflections in the Water'.....Debussy-Ormandy
Concerto for Violin and Orchestra.....Samuel Barber
'Dance of the Seven Veils,' from 'Salome'.....Strauss

At its New York premiere the Violin Concerto by Samuel Barber, completed only last July, received what surely must have been an ideal performance, for Mr. Spalding took it in hand with the utmost conviction and with whole-hearted employment of his commanding artistic resources, making out a most persuasive case for the novelty.

Thus played, the weaknesses as well as the virtues of the work were made the more apparent, and so it emerged as a composition surprisingly traditional in manner and harmonic feeling in view of propensities elsewhere indulged by the young Philadelphia composer and verging perilously close at times upon the commonplace. The lyrical second movement, an Andante sostenuto, stood out as the most ponderable musically, the third and final one, as the least distinguished. There is plenty of long-breathed melodic material and the orchestration is warmly sonorous, and, altogether, the work is pleasant to listen to, but it offers few suggestions of the sharply defined musical individuality found in some other of Mr. Barber's compositions.

Earlier in the evening Mr. Spalding had given a memorable performance of the Mozart Concerto, memorable for its unadulterated beauty in tone and style and technical immaculateness and for its aristocratically artistic conception. The audience responded with the utmost enthusiasm and recalled the violinist repeatedly.

Of the purely orchestral works Haydn's 'Clock' Symphony was played with notable justness of tonal balance and with meticulous attention to the proportionate values of details, and, still more importantly, with communicative appreciation of the characteristic Haydn exuberance in the music. Later full advantage was taken of the opportunity to indulge in a brilliantly virtuosic performance of the 'Dance of the Seven Veils' from Strauss's 'Salome.' As for Mr. Ormandy's transcription for orchestra of Debussy's 'Reflections in the Water,' a piece peculiarly the pianist's own, it succeeded signally in breaking the butterfly on the wheel inasmuch as the orchestration inevitably wrenched the tonal and atmospheric subtleties of the piano version completely out of their framework. C.

Mozart-Strauss-Ravel Program Given by the Boston Symphony

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, Feb. 14, evening:

Symphony in A (K. 201).....Mozart
Tone Poem, 'Also sprach Zarathustra'.....Strauss
Op. 30.....Strauss
'Ma mère l'Oye'.....Ravel
'La Valse'.....Ravel

An evening of superb music-making was the valentine presented to the patrons of the Boston Symphony who crowded Carnegie Hall for the first of the visiting organization's third pair of concerts of the season. Dr. Koussevitzky and his men were in top form and entered into everything on the program with a zest that enkindled the lesser music as effectively as it did the greater. Of the latter the Mozart Symphony deserves pride of place. And a buoyant and scintillating performance of it was given, of luscious but transparent purity of tone in the Andante and exhilarating spirit in the closing Allegro.

The Strauss tone poem of philosophical implications à la Nietzsche flowed along so melliflously and with such meltingly smooth tonal effects that it was difficult at the moment to conceive how it could ever have been one of the bones of contention with the composer's critics. The performance moved into the other-worldly tonal realm of Nietzsche's Superman, until the rarefied music finally faded from hearing in its ethereal flight. The audience was moved to a spontaneous demonstration of stormy applause by the superlative beauty of the performance.

The five Children's Pieces constituting Ravel's 'Mother Goose' Suite were held to an appropriately miniature scale of sonorities, in which a wealth of delicate and significant nuance was achieved, as well as sparkling clarity, and the program was brought to a close by a coruscatingly brilliant presentation of the same composer's mordantly ironic 'La Valse'. C.

Piatigorsky Plays with Boston Symphony

Boston Symphony, conducted by Serge Koussevitzky, Gregor Piatigorsky, 'cellist, soloist. Carnegie Hall, Feb. 15, afternoon:

Overture to 'The School for Scandal'.....Barber
Op. 5.....Barber
Two Nocturnes: 'Nuages', 'Fetes'.....Debussy
Concerto for 'Cello and Orchestra'.....Hindemith
(First Time in New York)
Symphony No. 4 in E Minor, Op. 98.....Brahms

Samuel Barber's expert little Overture was a wise choice to begin this concert. Mr. Koussevitzky has always been an admirable program designer, and the balance between "classics" and modern works on this occasion was gratifying. 'The School for Scandal' Overture is light music worthy of its inspiration. The intelligence, craftsmanship and wit of Sheridan are paralleled in the young American's score. It stands up well alone, but would be interesting in conjunction with a performance of the play. The orchestra devoted a good deal of vitality and warmth to its performance.

The first local performance of Paul Hindemith's 'cello Concerto could hardly have been more favorable. Mr. Piatigorsky played the taxing solo part with the proficiency and richness that distinguish him among 'cellists. And the orchestra contributed clean attacks and vigorous life to the entire work. Each component section vied with the others for high honors, and when the Boston Symphony gives of its best any composer should be happy. For some ears, however, Mr. Hindemith's recent work remained rather sterile music, despite the sympathetic reading. The 'cello part did not seem particularly persuasive and melodies, that must have been intended to haunt the mind, seemed to lose their way continually in the maze of orchestration, masterful as the orchestration was. Mr. Barber and Mr. Hindemith were called to the stage after their respective works were heard, and each received hearty applause from the distinguished audience.

Surely Debussy's 'Nuages' and 'Fetes' have earned the title of "classics" in the orchestral repertoire. Dr. Koussevitzky conducted them with his usual understanding of the French idiom. The Brahms Symphony was equally well treated. K.

Musical America's Educational Department

BETTI DESCRIBES DEVELOPMENT OF STRING QUARTET

*Leader of Group Must Achieve
Unity of Interpretation but
Also Maintain Individuality*

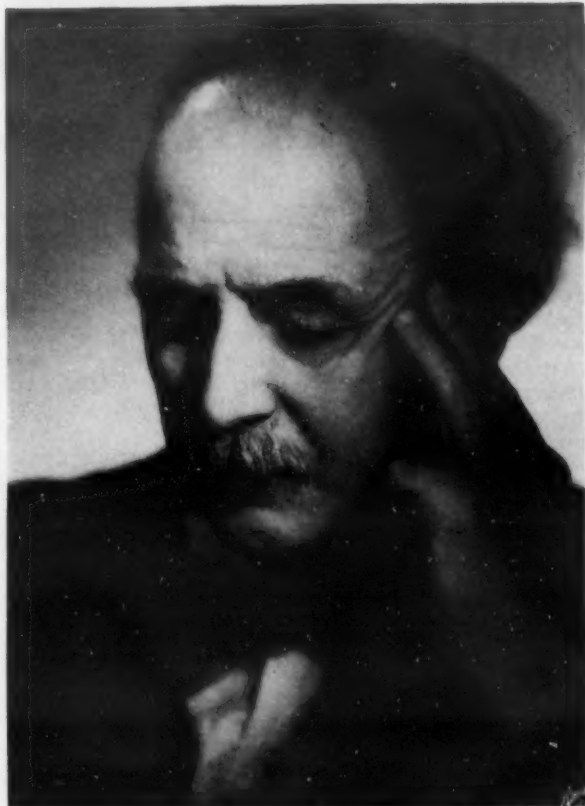
By ADOLFO BETTI
As Told to HELEN KAUFMANN

THE string quartet is a small community, wherein this paradoxical situation exists: a dictator, the leader, rules with an iron hand, yet a hand in a velvet glove, since every other member has a right to individual expression, and may advance any proposition that appears to him to be helpful to the ensemble. The leader has the difficult task of achieving unity of interpretation without destroying the individuality of the different players. Hence the choice of a leader is the first question to be decided by the group. In coaching, I sometimes play the first violin myself, in which case I act as the leader. But any one of the four may be elected to lead. In the Bohemian Quartet, for instance, the 'cellist was the acknowledged leader, in the Primrose Quartet it is the viola player. Since the leader must always appear to be right in the eyes of his colleagues, he must be prepared for his task most conscientiously.

While all the members of the group should study the score of the composition to be played, the leader must know it thoroughly, down to the last detail. This means not only his own, but all the other parts; not alone those portions where he himself is playing, but those which precede and follow. Ask twenty solo violinists what introduction the orchestra plays before the violin enters in the Beethoven concerto, and I assure you the majority will not know. They aren't interested! When I was a young man in Vienna, I lived at the house of an operatic coach. One day I asked one of his pupils, who was appearing in 'Die Meistersinger', to tell me what happened in the last act of the opera, which I had not seen nor read. "I don't know the last act," he said, "I don't appear in it." No leader of a quartet may permit himself the indulgence of such ignorance. After he has carefully studied the score he should have a clear idea of the form of the entire composition, as well as the details of the instrumentation. As Goethe said: "Nur wenn dir die Form ganz klar ist, wird der Geist klar werden." ("Only when the form is quite clear to you will the spirit become clear.")

Leader Should Establish Tempo

The responsibility of establishing the tempo also devolves upon the leader, and sometimes it takes weeks to find one that suits an entire composition. Mozart wrote in one of his famous letters to his father: "After all, I have come to the conclusion that by far the most important thing in a musical performance is the tempo." Toscanini is of that same opinion, and so am I. In classical music, unity of tempo must be achieved. The leader may find that the tempo he has selected fits very well in one part of a piece, not at all well in another. A trick that Toscanini taught me, and that I suggest to the quartet leader is this. If he has difficulty in finding a tempo for the opening theme of a work, he should try the second subject. The right tempo for it may be quite obvious, and this will solve the problem, since there cannot be much difference between the tempi of the two main themes. The leader cannot look even to the composer himself to fix the correct tempo. The composer is so familiar with his own work that he clearly hears inner voices which are only partly heard by the players, and he sets so fast a tempo that those voices may then be wholly lost. The leader must learn to offset this tendency. He must be reminded, too, to allow for the fact that in the morning he will feel a tempo slower than in the evening, because the blood circulates more slowly at



Adolfo Betti

that time of day; that when playing alone one is inclined to play faster than when participating in an ensemble; that if the quartet is to play in a large hall, it must play more slowly than in a room. The leader must expect occasionally to "refresh" the tempo, too, for after a number of performances, the tendency of the group is to get slower and slower, especially if the piece has many *ritardandi* and they fail to pick up the tempo after each one. This is especially true in public performances. I recall a story about Verdi, who was so particular that he made a special trip to indicate to the orchestra the tempo at which he wished one of his operas performed. The first performance went magnificently, but at each succeeding one they grew slower and slower, so that by the end of the season one could hardly recognize the original. I must say I don't believe at all in tradition in tempo. I believe that if a quartet works seriously at a piece, and if the leader earnestly tries, though it may take weeks he will eventually find the right tempo.

The leader establishes the bowing and fingering. I am always surprised at the tendency of students to look first at the fingering before examining anything else. It should be last, not first, for if the feeling for a phrase is right, the right fingering presents itself to the player. Of course, fingering is an individual matter, and bowing also. What is easy for the first violinist may prove to be very burdensome for the 'cellist. But the important thing is the meaning of a phrase, which must be clearly the same in all four instruments. If the leader keeps the meaning clearly in mind, it will come through in the bowings and fingerings he selects for the group.

Different Scale of Dynamics a Problem

He must also bear in mind the different scale of dynamics used by different composers, sometimes even by the same composer at different stages of his career. A *piano* in an early Beethoven quartet has a different meaning from the same indication in his later works. I was once asked to listen to a well-known organization which was preparing for a concert. They played a Bartok quartet, on which I complimented them highly. It sounded wonderful. Then they said: "We have in our repertoire a Boccherini quartet which never receives much applause. Will you tell us what is wrong if we play it for you?"

*Ensemble Should Play Through
Work as a Whole Before Taking
Up Details of Interpretation*

They played it and the Boccherini sounded exactly like the Bartok! They had used the same scale of dynamics for both, and when their attention was called to this, the whole composition sounded differently.

As in the case of tempo, in dynamics also the composer's markings cannot always be followed. I remember playing a passage in a Schoenberg quartet, in which all four parts were marked *forte*. We played it that way, and it sounded terrible. Then I tried bringing out one part. Still terrible. Then I brought out two, keeping the others in the background, and it sounded very well. When Schoenberg heard it, he said, "Fine, fine, just what I wanted". "But you didn't mark it that way", I told him.

Problems of Chamber Music

I myself only had three chamber music lessons in my life. I was told: "It isn't difficult to play chamber music. It is only necessary to play what is written". But I don't tell my students that, for it isn't true. Nothing is more elastic than most indications in musical notation, beginning with the tempo marking. An allegro by Beethoven generally calls for a different pace than an allegro by Brahms. The same word may have an entirely different meaning according to the epoch in which it was used. Thus the direction *Vivace*, which means "with vitality" in Handel, Geminiani, and Vivaldi, is often associated with very broad movements, while in Haydn, Mozart and Beethoven it calls for a lively tempo. Metronomic markings cannot always be trusted—some of the Beethoven and Shumann markings are simply absurd. Such differences as these I call to the players' attention.

Why is intonation in a string quartet such a problem? Every instrument by itself may be perfectly in tune, and yet the combination sounds all wrong—a paradox. Here is an interesting point for the group to note. Each individual instrument is tempered, but the four together as a group are not tempered. When the first violin and 'cello play together, the interval between them being very great, the violin must go down, the 'cello must come up a little before they can be in perfect agreement. Neither instrumentalist may stubbornly stand pat. They must learn to give in, to compromise, to do teamwork, and to listen to each other. Individual practice is of little use here. Passages must be practiced together, two, three, or four instruments at a time. A concert soloist in a performance intentionally plays a little sharp to secure brilliancy. This is all very well when he plays alone, but very bad in a quartet. This question of intonation makes it difficult for random groups to come together and play, whereas if the same four play regularly together, they either come to adjust instinctively to one another, or they work at it until they have perfected the intonation of the ensemble.

I like to start my groups playing Haydn and Mozart and go on to Beethoven, Schubert, Schumann and others. Even if they are interested in performing modern compositions, they must have a background of the classics. I don't find the various books of "methods" particularly helpful, in my opinion the study of the classics is the best schooling. I encourage the players to read the analyses of the Mozart and the early Beethoven quartets in the collection, 'The Musical Pilgrim', edited by Dr. Arthur Somerwell (Oxford University Press). The book by Marliave on the Beethoven quartets may also be recommended, although the musical analyses are not invariably correct. I suggest that the would-be quartet players inform themselves of a composer's background, the better to understand his style. The ques-

(Continued on page 41)

Heard and Told . . .

By EULALIA S. BUTTELMAN

IOWA assumes responsibility for a fresh development in teachers' organizations. From time to time in the past there have been orchestras, choruses and other ensemble groups formed by the music educators of America, but it remains for Iowa to sponsor the first state teachers symphony orchestra.



Eulalia S. Buttelman

At a general session of the Iowa State Teachers Association early in the Winter, F. E. Mortiboy, of Davenport, Ia., was able to assemble a complete symphony orchestra whose membership came wholly from the educators, with the exception of a few students who were

themselves studying to teach. So stimulating was the success of the initial concert appearance of this orchestra, and so keen was the interest among its members to perpetuate such a medium for keeping them musically "tuned-up", that there was shown an almost unanimous desire for continuance of the symphony ensemble on a permanent basis.

The result is that the orchestra will play before the North Central MEC meeting in Des Moines in March, under the baton of Oscar Anderson, himself a teacher in the ranks, being supervisor of instrumental music in the Chicago public schools. At Des Moines the orchestra will share a program with the Iowa State Teachers Chorus which is scheduled to sing under the direction of Walter Aschenbrenner, also of Chicago.

As his name suggests, Oscar Anderson, conductor of the Iowa State Teachers Symphony, is the physical em-

bodiment of his Scandinavian heritage.

Mr. Anderson's musical background lists some impressive achievements. He has played trombone with the Chicago Symphony; previously he was similarly engaged with George Dasch's Little Symphony of the same city. For some years before attaining his present position as assistant to Helen Howe, head of all Chicago public school music, he was a teacher of music in the Chicago schools, where he gained considerable eminence as conductor of the Lane Technical High School Orchestra which appeared on national programs.

Currently, Mr. Anderson contrives to dispel ennui from his routine by undertaking the conductorship of two orchestral projects outside the state, viz., the above-mentioned Iowa State Teachers Symphony, and the Tri-Cities Symphony, the latter body comprised of musicians gathered from Davenport, Ia., Moline and Rock Island, Ill. These activities necessitate weekly commuting trips to Davenport from Chicago, on Saturdays usually, in preparation for Sunday rehearsals and concerts.

His wife, the attractive and talented Jane Anderson, is busy with a professional life of her own. She is one of the pianists with the Chicago Symphony, and has been soloist with that august body on four occasions. Mrs. Anderson also plays regularly with Hans Lange's Chamber Music Orchestra and may be heard at frequent intervals over the radio networks.

Among the most alert and progressive of the founders of the MENC who are active today is Alice Inskeep, a familiar figure at the Biennial national conclaves and North Central MEC meetings. She is chief of music in the schools of Cedar Rapids, Ia., a post she has held with honor for more seasons than this department is prepared to state.

Meanwhile Miss Inskeep's services toward the creation of a strong and effective MENC have been of incalculable value. She has occupied many of the high offices in the organization since its inception; perhaps in none of them has she worked to a more important end than as a member of the first Educational Council, a committee formed near the close of World War No. 1. With the formation of the Council, the MENC took one of the most momentous steps in its history, for the duties of the committee were to make a thorough study of the problems of school music and to report annually to the Conference. The members chosen were, it need scarcely be added, leaders in the field. Later rechristened 'Music Education Research Council', this committee, whose members are always drawn from the cream of the fraternity, continues to serve as the backbone of the MENC.

Although Miss Inskeep possesses the dignity of her status as a pioneer founder-educator, her personality is nicely balanced with a lively feeling for human and humorous values. As a master of ceremonies few women match her. Her love of fun is revealed in all its fullness at the proper time and place, in those rare moments when dignity may be tossed to the lions and never a look back. Under the most favorable circumstances only can she be persuaded to do her famous "rooster crow" feat,

said by the initiate to be devastating. Altogether, Miss Inskeep enjoys the admirable qualities which make her respected and well-beloved as person, teacher, and teacher of teachers.

* * *

A name widely recognized as synonymous with highest standards in school band performance is that of Austin A. Harding, director of band music at the University of Illinois. Mr. Harding is one of that small but steadily expanding family of bandmen who labor untiringly to elevate school band music to a new level of excellence.

But A. A. Harding is more than a successful trainer and conductor of some of America's finest bands. He is, in a sense, the founder of a dynasty of bandmen, for he has bequeathed to his profession a galaxy of leaders trained under him who now exemplify in their individual careers the precepts learned at the hand of a master bandman. It is impossible to name a complete roster of Harding inheritors, but here are a representative few who have attained national prominence:

Glenn Cliffe Bainum, head of band music in the School of Music at Northwestern University; Raymond Dvorak, director of bands at the University of Wisconsin; Max Krone, former band director and one-time assistant to Harding at the U. of I.; L. Bruce Jones, in charge of instrumental music in the high school at Little Rock, Ark.; and Graham Overgaard, likewise former assistant to Harding and now director of music at Wayne University, Mich.

* * *

Director Ernest Hares, supervisor of instrumental and choral music in the high schools of St. Louis, Mo., is to be congratulated upon a broadcast both timely and significant, for which he composed the entire script in addition to supervising its musical content.

Mr. Hares offered what he termed a 'Program of Praise'; most of the music was based on the 150th Psalm of David, to illustrate the varying conceptions of this famous sacred lyric as used by the different religions of the world. Settings of the psalm were sung and played by St. Louis youth of many creeds; it was an affecting recital, from Hebrew and Latin chant, Methodist hymn and Negro spiritual, to the great works of Cesar Franck and Frederick Handel, performed with skill and beauty by the choruses, orchestra and organ.

Director Hares is known for his special gifts of dramatization in conjunction with musical competence, and is in demand for his brilliant improvisations at the piano where he combines poetry and music with the greatest of ease.

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RECORDS: Bizet and Strauss Works Released

ONE of the half-spoken regrets when the New York Philharmonic-Symphony gave Bizet's charming little symphony of his student days was that the work would probably go the way of all such curiosities and never obtain a further hearing. But even if this should be the case, music-lovers can take comfort. For there is now available an excellent performance of the little masterpiece by the London Philharmonic under Walter Goehr—a performance superior to John Barbirolli's and approaching much more nearly than his the readings I heard from Felix Weingartner (first conductor of the work) in Vienna and from Eugene Bigot, in Paris. Of course, the London Philharmonic does not measure up in refinements and technical perfections to the great American orchestras. But having made allowance for this and perhaps for a nuance or two which one would wish otherwise, it is possible to sit back and obtain a half hour of the heartiest enjoyment from this recording.



Herbert F. Peyser

It is really remarkable how this exhilarating little symphony grows upon you with closer acquaintance. Of course, young Bizet never forgot his Beethoven and his Mozart, besides remembering his Schubert and his Mendelssohn. Of course, he had learned the various stereotypes of classic formalism. But there is a good deal more than models and clichés in this score. There are delicious themes (such as, for instance, the second subject of the last movement), which become more endearing the oftener you hear them. The economical and transparent instrumentation betrays unmistakably the hand that was later to fire heaven with 'Carmen'. And the vitality, the freshness and the effervescence of the little opus are wholly infectious. You almost have the impression that the entire symphony was written at a single sitting. After listening repeatedly to it I do not feel, as most people do on first acquaintance, that the Adagio, with its elegiac oboe melody, is the best and most original thing in the score. As a matter of fact, it is a tune one might find in certain pages of Donizetti, not to say in Bizet's own 'Djamileh' or 'Pearl Fishers', and once or twice it fleetingly suggests something in Schubert's piano sonatas; I am willing to believe that the composer's professors at the Conservatoire were even more pleased with the contrapuntal work that follows (small wonder they awarded him the first prize in fugue). But to me the Adagio, excellent stuff as it is, does not afford quite the same tingling relish as the third movement, with its enchanting musette, or the finale, whose opening theme (a kind of perpetuum mobile subject) sounds like a sort of foretaste of Smetana's 'Bartered Bride' Overture, which was not written till more than a decade later. Show us today the seventeen-year-old conservatory student capable of a work with so much life in it! (Victor)

RICHARD STRAUSS

'Don Quixote'. Played by the Philadelphia Orchestra, Conducted by Eugene Ormandy, with Emanuel Feuermann, solo cello; Alexander Hilsberg, solo violin; Samuel Lifshay, solo viola. (Victor)

THIS is the finest performance of Strauss's tone poem I have ever heard. I write these words in the absolute consciousness of all they imply. It is a rendering which enhances to the fullest the best qualities of the work and diminishes sometimes to the vanishing point its weaknesses. Such much-berated programmatic details as the bleating sheep, far from being tawdry or contemptible, resolve themselves into the very stuff of music; and the ride through the air, with its famous wind-machine, is completely purged of cheap theatrical suggestion. On the other

hand, pages like the discourses of Don Quixote on the Ideal and the death of the Knight of the Rueful Countenance have, instead of the sugared sentimentality which so often clings to them, all that elevation and heart-shaking beauty which admirers of this score always claimed for them.

The great art of Mr. Feuermann, the piercing loveliness of his 'cello tone, his technical mastery have never been more superb than here. And in the other solo—or, more appropriately, *concertato*—passages the violin of Mr. Hilsberg and the viola of Mr. Lifshay stand out with almost equal eloquence. The Philadelphia Orchestra has the texture of spun silk and the sweetness of strained honey. The clarity and transparency of the instrumental body are to the ear as wondrous as the sight to the dazzled eye of some fabulous submarine garden seen through depths of translucent water. And nothing I have yet heard from Mr. Ormandy equals his matchless reading of this score, which some of us had perhaps begun to consider "old hat".

PUCCHINI

'Madama Butterfly', Acts II and III. Sung by Toti dal Monte, Vittori Palombini, Beniamino Gigli, Mario Basiola, Adelfo Zagonara, Gino Conti. Orchestra of the Royal Opera House, Rome, conducted by Oliviero de Fabritiis. (Victor)

IF ANYTHING the second and third acts of this superb 'Butterfly' performance, surpass the first. They have that same intangible but astonishing quality of "theatre," they are if possible even more affecting. All the musical excellences which I noted in speaking of the opening act are found in the later scenes, sometimes, indeed, in heightened degree. The orchestral performance alone would make this interpretation a monument of recording. Not only is it amazing for warmth, color and clarity of instrumental tone (the various choirs stand out as if etched with acid), but the vibrant depth of the basses lends a fundamental rock-bottom feeling to the musical texture. Then, too, these Italians employ broader, more deliberate tempi than we habitually hear in this country, whereby the music gains greatly in vitality and eloquence and is shorn of some of that sentimental triviality which some of us have come to dread.

The various singers again furnish sharply drawn characterizations. Chief of them, of course, is Mme. Toti dal Monte. Once more her diction and phrasing are models. Personally, I am not in the least disturbed by the child-like sounds she emits nor greatly bothered by a few flaws of intonation. On the other hand much of her singing is extremely beautiful; and who among us ever suspected in this soprano such a wealth of emotional resource? Her death scene is one of the most moving I have heard. The Suzuki of Vittori Palombini really deserves a chapter to itself. Mr. Gigli, still at the top of form, sings magnificently and makes the trio in the last act a thing of memorable beauty. The scene of the vigil, which so often seems damagingly monotonous, is redeemed by the tempo Signor de Fabritiis adopts. Plainly, this 'Butterfly' has been moulded in the finest Puccini traditions.

HUMMEL

Quartet in G Major, Op. 30, No. 2. Played by the Coolidge Quartet. (Victor)

EVEN if Johann Nepomuk Hummel—pupil of Mozart, rival of Beethoven, teacher of Czerny—does not belong among the high gods of music it is pleasant to hear again some sample of his large output. People are so absorbed these days in unceasing contemplation of the glories of Beethoven, of Mozart, of Haydn that they most unreasonably forget how much interesting and even significant music some of the lesser contemporaries of these masters turned out. The Nineteenth Century was more sensible in this regard and through the greater part of it Hummel's name lived on in the concert halls. Today this name is scarcely more than empty sound. Yet students who take the trouble



Richard Strauss



Georges Bizet

to examine certain pieces of Hummel will be astounded to find, cheek by jowl with the clichés of Haydn's and Beethoven's time, most surprising foreshadowings of Schumann and Chopin, not to mention other romantics.

The G Major Quartet, delightfully played by the Coolidge artists, lacks any striking or prophetic traits of the kind and can hardly be described as important music. For all that, it is winsome and charming—particularly its minuet and finale. The form is clear throughout, preserving the conventional scheme. The first movement (allegro con brio), whose themes are somewhat rubber stamp, might pass at a pinch for inferior Mozart. The andante is distinctly more interesting, especially an impassioned phrase in the first violin that contrasts strongly with the reserve and sobriety of the movement as a whole. The minuet seems to echo Mozart (one lilting phrase, indeed, sounds like a deference to 'Don Giovanni') and its trio is one of the features of the whole quartet. In the finale (vivace) the pert, saucy main theme, in skipping sixteenths, might come straight out of Rossini and the second subject is no less ingratiating.

BEETHOVEN

Introduction and Variations on the Theme 'Ich bin der Schneider Kakadu', for violin, cello and piano, Op. 121a. Played by Erling Bloch, violin; Torben Svendsen, cello (members of the Danish Quartet) and Lund Christiansen, piano. (Victor)

I HAVE never been able to understand why artists so persistently neglect this work. Written at the same period as the Diabelli Variations, it constitutes a kind of graceful pendant to that formidable opus, which still frightens some timid souls much the same way as the 'Hammerklavier' Sonata and the 'Grosse Fuge'. However, there is nothing in the least terrifying about the 'Kakadu' Variations, which belong among the most enchanting and ingenious which Beethoven wrote. Paul Bekker, to be sure, called them on one page of his Beethoven biography "merely a faint echo of serious work done earlier in this vein" and then, a little further on, decided that they were "full of charming enthusiasm and keenness, with witty surprises of delicate, sarcastic changes in store for the hearer". The last is one hundred percent accurate. And furthermore, the extended G Minor introduction is music of grave and contemplative beauty which occupies a high place even among the loftier conceptions of Beethoven's later period. Profundity, likewise, is the hallmark of the magnificent ninth variation—an uncommonly searching movement. I lack space, unfortunately, to point out the particular felicities in the other variations; but I should like to mention that galloping page in the tenth in which a part of the scherzo in the Ninth Symphony is foreshadowed in almost startling fashion.

'Ich bin der Schneider Kakadu', a wholly naive, folk-like tune, occurs in the first act of Wenzel Mueller's comic Singpiel, 'Die Schwestern von Prag'. There is an impression in America that Mueller is a "forgotten" composer and 'Die Schwestern von Prag' a "forgotten" opera. Yet I heard it no less than three times in Vienna (in a radio broadcast, to be sure) a few years ago. Nor is all the other music of Wenzel Mueller's "forgotten" there. He wrote incidental scores for a number of plays of the Biedermaier period

and when these are (or were) performed in Austria one heard Mueller's music along with them. As for 'Ich bin der Schneider Kakadu', I have heard it about as often without as with benefit of Beethoven.

The performance of the variations by the three Danish artists is extremely sympathetic and capable.

VERDI—'Ah! si ben mio' and 'Di Quella Pira', from 'Il Trovatore'. Sung by Jussi Bjoerling, tenor, with orchestral accompaniment conducted by Nils Grevillius. (Victor)

Mr. Bjoerling sings Manrico more capably today than he did when I first heard him in Vienna four years ago, despite which the role still seems heavy for him. One can make an exception, however, of the 'Ah! si ben mio', which is always the better the more it is delivered like a piece of Mozartean cantilena. This air is the high point of Mr. Bjoerling's Manrico and here he sings it almost more suavely and beautifully than I have ever heard him do on the stage. Moreover, in this case he does the fiery 'Di Quella Pira' electrifyingly, culminating with a superbly ringing high C.

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NEW MUSIC: Patriotic Compositions and New Choral Works Released

WHITMAN CIVIL WAR DIRGE BECOMES A WOMEN'S CHORUS

THE 'Dirge for Two Veterans', in which Walt Whitman expressed his reactions to seeing a double funeral of two soldiers, a father and son, who had fallen in the same battle, in the Civil War, has been set as a chorus for women's voices by Harl McDonald and so published by the Elkan-Vogel Co.

The composer explains that he has set the text for women's chorus in the belief that emotionally and technically that is the true medium for the poem, inasmuch as to him the poem presents the tragedy of war as it is experienced by women. "It is not so much an expression of personal loss as it is the lament of all women for the tragedies of war".

The work opens with an aptly dirge-like introduction on the piano, the salient rhythmic and melodic features of which frequently recur afterwards in whole or part as accompaniment to the voices. The choral part is a lofty inspiration of gripping poignancy, eloquent of the profound pathos of the text. It would be difficult indeed to conceive of a more fitting musical garb for the poem.

From the same publishers comes also a set of variations for full orchestra on 'Pop! goes the weasel' by Lucien Cailliet. These variations show keen discernment of the humorous possibilities of the tune in orchestral treatment and a knowing craftsmanship in instrumentation.

From the opening enunciation of the first line of the familiar melody by the violins saucily answered by the piccolo and the oboes the work is developed with many amusing devices. There is a fugue and there is also a minuet and the tune is even translated into jazz, while not the least piquant effect is the suggested tinkling of a music box in waltz time. It is all good fun, justified by the good writing.

TWO NEW CHORAL WORKS WRITTEN BY PAUL HINDEMITH

CHORAL groups will be interested in two new choruses by Paul Hindemith that have just been published by the Associated Music Publishers, in conjunction with B. Schott's Sons. One is 'The Harp That Once Through Tara's Halls', for mixed voices in four parts, with piano (or harp and strings) accompaniment, and the other is 'A Song of Music', for three-part women's chorus, with piano (or orchestra) accompaniment.

Of the two 'A Song of Music' is the more striking. It is a gay and spirited setting of an amusing text by George Tyler, beginning 'As donkeys bray and robins sing, so we with voice and pipe and string do echo Nature's song'. In the first three pages the rhythm varies so constantly—there are twelve changes within that space alone—that the average conductor will probably experience the colloquial "head-ache" in training his singers to follow the beat, but the results of his efforts cannot fail to be rewarding in the addition to the repertoire of a composition of such pronounced individuality.

'The Harp That Once Through Tara's Halls' is ostensibly a version of an old Irish air, but the air used is not the one traditionally associated with the title. When



Paul Hindemith



Harl McDonald

one has become adjusted to hearing a different setting for the familiar words the work reveals itself as a characteristically well-made and fluently written chorus with the idiomatic Hindemithian treatment.

MORE FINE EASTER MUSIC AND A NEW GALAXY SONG

Two Easter choruses of exceptional quality are among the Galaxy Music Corporation's most recent publications. 'Alleluia, Come, Good People', by Katherine K. Davis, a setting of verses by John Cowley, is an exultant Easter carol in basically churchly style that would adorn the Easter services of any church. The indication, "fast and strongly accented", which provides for a singing time of about one minute, gives a sufficient clue to its joyous character. The final fortissimo A major chord in the mixed and male chorus versions is as effective as it is unexpected after the immediately preceding C major feeling. The chorus is published for four-part mixed chorus, four-part men's chorus and women's voices in four parts.

Another Easter choral work of rare distinction is 'Christ is risen', for which Robert Hernried has adapted a Twelfth Century Easter melody of striking beauty, harmonizing it with the most sensitive feeling for its essential character. The first stanza is a sacred folk text, the other two are the work of Mr. Henried in an English version by Marianne Bay. It is designed for four-part mixed chorus unaccompanied. The performance time is given as three-and-a-half minutes.

Mr. Hernried, has also made a very adroit and effective arrangement of 'Ancient Women', an Austrian folksong, with words from 'Des Knaben Wunderhorn' in an English translation by Marianne Bay, for four-part men's chorus. It is so jolly and inspiring that men's choral groups will find it a very desirable addition to their repertoire.

Galaxy has also issued a new song entitled 'I hear your voice no more' by Effie Kalisz, a setting of a poem by Charles Jacobs. This is a little song of uncommon beauty in its expressively moulded line and dignified treatment of the long-breathed phrases of the text. It is published in one key, for medium voice.

GETTYSBURG ADDRESS GIVEN A MUSICAL SETTING

AS a delayed gesture of commemoration of Lincoln's birthday a musical setting for solo voice of the famous 'Gettysburg Address' has been made by Peter Tinturin and published by Mills Music,

Inc. The difficult task has been commendably accomplished with effective results. The pervading melodic element is of dignified character and the setting generally is well constructed.

For the sentence beginning, "It is for us, the living, rather, to be dedicated here to the unfinished work" a parlendo is substituted for the vocal line but the effect is not strengthening to the composition. However, the song will prove a worthy feature for events of a patriotic nature especially.

COWELL'S NEW PIANO PIECE IS PLAYED ON THE STRINGS

IN his 'Sinister Resonance' for piano, recently issued by the Associated Music Publishers, Henry Cowell offers the results of his imaginative adventuring among the strings of a grand piano. In order to produce the ghostly, foreboding tone-qualities required by the spirit of the composition he prescribes that the strings be cut off directly with the fingers of the player in several different ways. For the opening tone, for instance, the directions given are: "On the lowest string of the piano press firmly with the third finger of the right hand, cutting off the string at the point toward the middle which sounds the indicated tone F. Then run the finger along the same string, cutting it off to produce the other tones. The whole passage is played on the same string".

At another point the composer says: "With the right hand press firmly on the strings of the indicated notes just at the bridge and then play these same tones with the left hand. This will give a muted quality, which bears the same relation to the ordinary open piano tone that a muted violin or trumpet does to an open violin or trumpet". Then there is a method of producing harmonics on the strings, the equivalent of violin harmonics, but, of course, quite different in quality.

Mr. Cowell has been led to make these experiments, which go far beyond his tone clusters played with the forearm of a few years ago, through his conviction that, as played in the customary manner, the piano lacks tonal variety such as it is possible to obtain on string instruments by playing on different portions of the string.

TWO FLAVORSOME NEW SONGS FROM ALICE DE CEVEE'S PEN

ALICE DE CEVEE has followed up her 'Anniversary' and 'Slow Boat' with two more songs of outstanding merit and interest, 'Down by the Salley Gardens' and 'The Owl and the Pussy-Cat', which are published, for medium voice in each case, by Carl Fischer.

These are particularly singable and therefore useful songs for concert or radio singers. There is a delectable lilt in the combined rhythmic swing and curve of the voice line in both, with a flavor of heady wine, but there is nothing that at any time verges on the commonplace. 'Down by the Salley Gardens' is a setting of a quaintly fanciful and nostalgic little poem by W. B. Yeats, while the familiar nonsense verses of Edward Lear form the text of 'The Owl and the Pussy-Cat'.

MORE NOVELTIES FOR ORGAN OF OUTSTANDING INTEREST

AMONG the latest organ novelties released by the H. W. Gray Co. is a set of Five Choral Paraphrases by Homer Whitford that should commend themselves to a wide organ-playing public inasmuch as they are transcriptions of familiar hymn tunes and of a nature to make them especially useful to have in the repertoire.

The tunes used by Mr. Whitford are the 'Adeste fideles', 'Ein feste Burg', 'St. Kevin', 'Come, ye faithful, raise the strain', 'Gardiner' ('Where cross the crowded ways of life') and 'Nun danket alle Gott'. All these transcriptions are resourcefully and tastefully made, 'Ein feste Burg' and 'Nun danket alle Gott' being the most elaborate, and 'Gardiner' and 'St. Kevin' the simplest.

Then Norman Coke-Jephcott has made an unusually brilliant and effective transcription of 'My Country, 'tis of Thee' in his Variation and Toccata on a National Air, while Robert Leech Bedell has written

an Offertoire-Carillon of altogether charming effect without being more than moderately difficult. These two are published in the firm's Saint Cecilia Series.

CHORUS BY FRANCES WILLIAMS ALONG NEGRO SPIRITUAL LINES

A NEW original choral work by Frances Williams, entitled 'Was Ah 'fraid', is so completely imbued with the spirit and manner of utterance of Southern Negro songs that it almost gives the impression of being an adaptation and expansion of some traditional spiritual. It has all the earmarks in its melodic line of the music traditionally indigenous to the Southern States and the harmonic feeling is similarly characteristic. The text in Negro dialect is the work of Rhoda Newton.

Published by Harold Flammer in two different versions, one for four-part mixed chorus, the other, for four-part men's chorus, with baritone solo in each case, the work is equally effective for either of the choral groups for which it has been designed, and it should become a popular number with both of them.

NEW MUSIC RECEIVED

For Women's Voices, 3 Parts, Secular:

'Pack, clouds, away!', by G. F. Broadhead, words by Thomas Heywood, a cappella (Elkin: Galaxy).

'Waltz o' the Seasons', choralization by Gustav Klemm of a waltz by Johann Strauss, words by G. Klemm; 'Love me truly' ('Aime moi, bergère') by Jacques Lefevre, arr. by Gwynn S. Bement, with French Text and English version by F. Corder (J. Fischer).

'A Shepherd's Tune', by Gustav Klemm, words by Glen Barton; 'The Lonely Road', Tchaikovsky's 'Nur wer die Sehnsucht kennt', arr. by Robert W. Gibb, with translation of Goethe's poem by Christine T. Curtis; 'Beautiful Dreamer', by Stephen C. Foster, arr. by Gladys Pitcher (Birchard).

'Ah, look upon these eyes', canzonet by Palestrina, edited and provided with English translation by Henry Coates (Gray).

'Indian Spring' ('Blue Grass', from 'Daniel Boone Suite'), by Allan Grant, words by John Rich (Modern Music Press).

'Orpheus with his Lute', from Music to 'Henry VIII', by Edward German, edited by H. Clough-Leigher (E. C. Schirmer).

'Awakening', by Walter Golde, words by Isabel Leighton, arr. by C. B. Macklin; 'Spinning Song', words and music by Laura Ketterer;

'When the cock begins to crow', by Henry Purcell, and 'There was none to match Kerekes', Hungarian folksong, with accompaniment by F. Korbay, arr. by Gwynn S. Bement (J. Fischer).

For Women's Voices, 4 Parts, Secular:

'So, we'll go no more a-roving', by R. Nathaniel Dett, poem by Byron, a capella; 'O tell me, weary heart', canzonetta, by Annibale Stabile, arr. by Gwynn S. Bement, English text by Theodora Wilson (J. Fischer).

'Noontide', by Radie Britain, text from Nietzsche's 'Thus spake Zarathustra', a capella (Schmidt).

'Fly, Chimney-sweep, thine office', French chanson by Pierre Hesdin, with English version of text by F. Corder; 'To Yonder Lovely Grove', French chanson by Clement Jannequin, with English version of text by Sydney Maurice; 'Despoised be all worldly wealth', French chanson by Claudin de Sermisy, with English version by Sydney Maurice; 'Phyllis, Farewell!', madrigal by Thomas Bateson; and 'April is in my mistress' face', madrigal by Thomas Morley, all arr. by Gwynn S. Bement, in Elmira College Choral Series (J. Fischer).

For Men's Voices, 4 Parts, Secular:

'Go, fetch to me pint o' wine', by Robert Franz, poem by Robert Burns, arr. by Frank Scherer (Gray).

'A Song of Friendship', by Haydn M. Morgan, words by David Stevens, a capella; 'Where lies the land?', by Don Malin, words by Arthur H. Clough, a capella (Birchard).

'Brudder, is yo' backslidin'', spiritual, arr. by Jean Pasquet (J. Fischer).

'Heracles', by C. V. Stanford, poem by William Cory, transcribed by Herbert W. Pierce (Stainer & Bell: Galaxy).

'Have you seen a lady?', Norwegian folksong, arr. by Alfred Whitehead, with words by Joseph Easton McDougall, a capella (Novello: Gray).

For Male Voices, Sacred:

'Adoramus te' ('We adore Thee'), by G. O. Pitoni (1657-1743), edited and supplied with English text by Theodore N. Marier, four parts (McLaughlin & Reilly).

'We hasten to ask for Thine aid', arr. from J. S. Bach's cantata 'Jesu, der Du meine Seele' and shortened by Howard D. McKinney, duet for tenors and basses; 'Assumpta est' ('Sing to the Lord'), by G. Aichinger (1564-1628), arr. and supplied with English text by Howard D. McKinney, four parts; 'A Prayer for Peace', by Alfred H. Johnson, words by Virginia G. Collins, five parts with baritone solo (J. Fischer).

'Holy is the Lord', by Bortniansky, with Scriptural text, and 'How shall the young?', by J. A. P. Schultz, text by Isaac Watts, arr. by Morten J. Luvaas, four parts, a cappella (Birchard).



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BOSTON COLLEGE NAMES MEYER AS ACTING DEAN

To Fill Post Left Vacant by Death of John Marshall for Remainder of Academic Year

BOSTON, Feb. 20.—The appointment of Alfred H. Meyer as acting dean of Boston College for the remainder of the academic year was made known on Feb. 5 by Daniel O. L. Marsh, president. The appointment was made necessary by the death last month of Dean John Patten Marshall.



Alfred H. Meyer

Mr. Meyer, who has served as assistant to the dean since November, has been a member of the college faculty since 1929 when he was appointed as an instructor. Subsequent promotions gave him in 1933 the rank of professor of history and theory of music. His previous teaching experience includes instruction at the State College of Washington, Wheaton College, Wellesley College and the Boston Conservatory of Music. During the ten-year period beginning in 1924, he served on the staff of the Boston Transcript as a reviewer and special writer.

Fifty-three years of age and born at Quincy, Ill., he is a graduate of Oberlin College and received his degree in music from Oberlin Conservatory of Music. He did graduate work in music both at Harvard University and the New England Conservatory of Music. He is a member of Phi Beta Kappa and a number of musical organizations.

As acting dean, he will head a department of the University enrolling more than 225 students who are candidates for the degree of Bachelor of Music or Diploma in Applied Music. The college of music was opened in 1872 as the first undergraduate department of Boston University. Discontinued in 1891, the college was reopened twelve years ago under the late Dean Marshall, who headed the department until his death.

EASTMAN SCHOOL EVENTS

Recitalists and Junior Symphony Give Attractive Programs

ROCHESTER, N. Y., Feb. 17.—Karl Rodick, tenor and Donald Stauffer, tuba player, were presented in recital at Kilbourn Hall on Feb. 10, before a cordial audience. Mr. Rodick has been heard in a number of local opera productions, and Mr. Stauffer occupies first desk in the tuba section of both the Rochester Philharmonic and the Rochester Civic Orchestra. Robert Evans was accompanist for Mr. Rodick, and Mary Jane Hantz for Mr. Stauffer.

On Feb. 12, Thelma Gaspar Beach, violinist, and candidate for the Eastman School degree, Master of Music in Music Literature, played in recital at Kilbourn

Hall. Mrs. Beach is a graduate student, a member of the class of Gustave Tintot. She has had considerable experience in public playing, and her renditions were sure, accurate in tone, and contained a wide variety of tone color. Catherine Bodler Rader was her accompanist. She had a good-sized audience.

Dr. Howard Hanson, director of the Eastman School, conducted the Eastman School Junior Symphony in its first evening concert on Feb. 8 in the Eastman Theatre. The student conductor was Robert Weiskopf, who led the Overture to Borodin's 'Prince Igor'. Dr. Hanson conducted the remainder of the program which included Tchaikovsky's Symphony No. 4. M. E. W.

BALDWIN-WALLACE PLANS ANNUAL BACH FESTIVAL

Ninth Annual Program Lists Choral and Instrumental Works—Many Groups to Participate

BEREA, OHIO, Feb. 20.—The Ninth Annual Bach Festival at the Baldwin-Wallace Conservatory of Music is scheduled for June 6 and 7. The soloists for this year's festival are: Mary Marting, soprano; Marie Simmelink Kraft, contralto; Harold Haugh, tenor; and Blair McCloskey, bass.

The groups participating in this year's Festival will include the Brass Choir, the Festival Orchestra, the Bach Chorus of one hundred voices, the A Cappella Choir of sixty voices, and the Madrigalians, of twelve selected voices. Dr. Albert Riemenschneider, George Poinar, Carl Schluer, Cecil Munk, and Allan Schirmer, will be the conductors. These men are all members of the faculty of the Baldwin-Wallace Conservatory.

There will be four programs, two on each day, and each concert will be preceded by a half-hour of chorals played by the Brass Choir from the tower of Marting Hall. A general outline of the program is as follows:

- I Friday afternoon, June 6:
 'God's time is the best time'.....Cantata 106
 Madrigal Chorus
 Chamber Music Orchestra
 Two 'Mirror' Fugues.....Art of Fugue
 Two Pianos
 Sonata for Violin and Piano
 Spiritual Songs (3)
 Three Fugues.....Art of Fugue
 a. No. I Simple Fugue
 b. No. IX Double Fugue
 c. No. XI Triple Fugue
 String Quartet
 'Come, Jesu, Come'.....Motet
 A Capella Chorus
- II Friday evening, June 6:
 Chorus, Orchestra, and Soloists:
 1. Cantata No. 19, 'There arose a great strife.'
 2. Suite, No. 3.
 3. Cantata for solo voices No. 81, 'Jesu sleeps.'
 4. Cantata No. 34, 'O Light everlasting.'
- III Saturday afternoon, June 7:
 1. Suite No. 2, under direction of Mr. Schluer.
 2. Five excerpts from the original version of the St. John 'Passion.'
 3. St. John 'Passion,' Part I.
- IV Saturday evening, June 7:
 St. John 'Passion,' Part II.

American Conservatory Students Heard

CHICAGO, Feb. 20.—Piano pupils of Olga Kuechler, voice pupils of Esther Goodwin, and clarinet pupils of Lillian Poenisch gave a recital in Kimball Hall on Feb. 8.

Roy Glahn, tenor, from the Theodore Harrison studio, appeared in recital before the Woman's Club of Libertyville on Feb. 19.

Vivian Martin, pupil of Frank Van Dusen, and Ruth Wrenen, pupil of Tomford Harris, played organ and piano works for the Chicago Club of Women Organists on Feb. 3.

Alice Baran, pupil of Kurt Wanieck, and Marvin Gross, formerly a pupil of Mabel Webster Osmer, were two of the four young artists who were chosen on Jan. 28 to compete in the final contest of the third annual piano series auditions conducted by the Society of American Musicians for the Adult Education Council of Chicago.

Leo Heim, of the American Conservatory faculty, was presented in recital by the Propylaeum Club of Indianapolis in the War Memorial Auditorium of that city on Jan. 27.

Lucile Olson, piano student with Tomford Harris, and Irene Hulme, mezzo-soprano from the Elaine De Sellem studio, appeared before the Woodlawn Study Club at the Plaisance Hotel, Chicago, on Jan. 20.

Recent Chicago engagements of Irma Cooper, soprano, include appearances before the Henry Dearborn chapter of the D. A. R. and the Arche Club. Eleanor Schmid and Lois Ann Meyer, voice students, will be heard in recital in the Crystal Rose Room, Auditorium Building, on Feb. 9.

Juilliard School Preparing Students for Army Bands

In order to meet possible needs of the army, the Juilliard School of Music is offering free instruction in wood-wind and brass instruments to all of its students who are within the draft age. Fifty-eight have already been enrolled in the classes which are not restricted to wind instrument players but include singers, violinists and conductors.

Curtis Institute Students on Tour

Two students from the Curtis Institute of Music majoring in violin with Efreim Zimbalist are at present on concert tours. Marguerite Kuehne, is touring the West Coast and was booked to appear in Los Angeles on Feb. 18. Veda Reynolds has been soloist with the Denver Symphony, Horace E. Tureman conductor, and the Greeley Philharmonic, Henry Ginsberg conductor, and given a recital at Fort Collins.

Philadelphia Conservatory Plans Brahms Series

PHILADELPHIA, Feb. 17.—In memory of M. Sophia Ezerman, the solo piano works of Brahms will be performed in a series of four concerts to be given by members of the faculty and alumni of the Philadelphia Conservatory of Music on March 3, 10, 17 and 24. The performers will be Allison R. Drake, Thomas Ingraham, William Kapell, Vincent Perischetti, Joseph Battista, Henry Harris, Paul Nordoff and Rosalyn Tureck.

CHICAGO FORCES GIVE LORTZING'S 'THE ARMORER'

Department of Music Produces Work in English under Baton of Siegmund Levarie

CHICAGO, Feb. 17.—In keeping with its policy of discovering and presenting worthy music which is consistently neglected in regular concert halls and opera houses, the department of music of the University of Chicago this year revived Gustav Albert Lortzing's ninety-five-year-old comic opera, 'The Armorer'. It was performed in Mandel Hall on Feb. 9 and 10.

The English translation was by Henry Turk, the setting by Mary Blair. Siegmund Levarie, of the university's department of music, conducted. The stage director was Martin Wagner of the Chicago Opera. Principals were Henrietta Chase, Bertha Brotman, Winfred Stracke, Robert Spiro, Frank Paul Finn, Robert Ladoff, Denis Cowan, and Carl Honzak. The chorus was drawn from Harry T. Carlson's Swedish Choral Club.

'The Armorer' is a gay, tuneful work which suggests 'Martha' in some of its aspects. The singers got well into the spirit of the opera and did their share toward providing their audiences with a bright, entertaining evening. Dr. Levarie showed in his firm, but never heavy-handed, conducting an excellent grasp of the essential character of the opera. Mr. Wagner's work was apparent in the smoothness which distinguished the stage action.

RUTH BARRY

Peabody Plans 'Martha' Production

BALTIMORE, MD., Feb. 20.—The Peabody Conservatory of Music will break the traditions of having all of its activities at the Peabody by giving the next performance of its Opera Class at the Maryland Theatre, on March 12. 'Martha' by Friedrich von Flotow, will be given with a cast selected from the vocal department of the Conservatory and an orchestra composed of students and professional musicians. The opera will be staged and produced by Dr. Ernst T. M. Lert, director of the Peabody opera department, and the performance will be conducted by Stanley Chapple, the English conductor who has recently been added to the faculty.

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Eric Blom, writing in the Birmingham Post on Christopher le Fleming's arrangement of "Flocks may graze secure," says, "The most absolutely beautiful composition with which I am acquainted. The aria should be in every pianist's library. The lovely pastoral quality of the original accompaniment has been caught very successfully by the arranger."

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New York Studios

Pupils of Harriet Eudora Barrows, teacher of singing, have been filling important professional dates. John Herrick, baritone, sang for the Fortnightly Club of Summit, N. J., for the Community Club of Garden City, L. I., and he is scheduled for appearances in New York, at Vassar College and at the Lindsborg, Kans., festival in April. Robert Simmons, tenor, has been heard in Akron, O., Providence, R. I., and Wilkes-Barre and Hazleton, Pa. Bill Elliot, baritone, sang at Keith Theaters in Boston and Haverhill, Mass., last month. He is scheduled for a joint recital appearance with Dorothy Hunniford in Providence late this month. Meta Christensen, contralto, was soloist at Roosevelt Field on Feb. 1. Dorothy Horan, contralto, was soloist with the Providence Symphony on Jan. 26. Erna Macdonald has sung in Cambridge and Lexington, Mass., and at Thompson, Conn. Alice Kimball, soprano, sang in Malden, Mass., on Feb. 16.

Singers who have been coached by Fritz Lehmann for recent appearances include Janet Bush-Hecht, who appeared with the National Association for American Composers and Conductors, and also gave a Town Hall recital in January; Adelaide Abbot, coloratura soprano, sang with the WPA orchestra under Eugene Plotnikoff at the Historical Museum; Elisabeth Allison, soprano, sang for the New York Colony of the National Society of New England Women at the Hotel Astor; Ishbel Mutch, soprano, gave a Town Hall recital and sang for the Canadian Club of New York in January. Jean Love, soprano, gave a recital in the Biltmore Hotel, and made appearances in Philadelphia, Huntingdon, Pa., and in Brooklyn. Mr. Lehmann confines his activities entirely to coaching and does not teach of voice production.

Ethel Glen Hier presented two of her ensemble piano classes in a concert of two-piano works at the Clio Club of Roselle, N. J. The organizations were the piano department of the Woman's Club of Roselle and the Rahway Ensemble Class, both of which are under Miss Hier's direction. Those taking part were Mrs. E. S. Waller, Mrs. Z. Laurence Griesemer, Mrs. F. C. De Cesare, Mrs. Frank Ward, Mrs. W. S. Washburn, Mrs. H. E. Marvel, Mrs. C. L. Simms, Mrs. Walter McDowell, Mrs. Clifford Knerr, Mrs. W. R. Miller, Mrs. E. R. Snively, and Mrs. E. L. Christie of the Roselle group, and Mrs. J. B. Zimmerman, Mrs. E. D. Merrill, Mrs. D. M. Taylor, Mrs. W. R. Philbrook, Mrs. W. L. Sampson, Mrs. C. A. Ransom, Mrs. Victor Little and Mrs. C. F. Leonard of Rahway. Miss Hier also presented a similar program by her Elizabeth Class and the Roselle group, in the YMCA Auditorium of Elizabeth. Members of the Elizabeth group were Mrs. J. L. Bradshaw, Mrs. H. E. Marvel, Mrs. W. D. Dunn, Mrs. R. L. Johnson, Mrs. A. W. Spillner, Mrs. D. Fisher, Mrs. F. E. Stevens, Mrs. J. S. Inscho, Mrs. J. I. Wasson and Mrs. E. Naylor. In the Roselle evening class were Mrs. Ralph Marvel, Mrs. C. F. Mueller, Mrs. W. A. Bradshaw, Louise Unglaub, Marian Ernst, Margaret Woodruff and Ruth Weigand.

Pupils from the studios of Arthur Gerry are fulfilling many engagements. Anna Handzlik, contralto, has left for a tour of the Northwest, where she will fill concert dates, making her headquarters in Portland, Ore. Glenn Martyn, baritone, has been appointed soloist at Grace Methodist Church, in Brooklyn. Mr. Martyn also recently appeared before the Rotary Club of Washington, D. C., at the Earl Theater, and will appear with the Philadelphia-LaScala Opera Company in 'Tristan und

Isolde' on Feb. 27. Gordon Berger, baritone will give a recital at Columbia University in March. Laurens Anderson, basso, was recently soloist at the First Presbyterian Church of Brooklyn, and Jack Best was a soloist in Fred Waring's radio hour.

Pupils of Grete Stückgold who have been engaged for appearances in the near future include Dorothy Bacon, contralto, who will sing in 'Notre Dame and Plainsville, Ohio; Lake Forest, Ill., and Indianapolis. Richard Denean, tenor, won an appearance with the Philadelphia Little Symphony at an audition held there recently. He has also been engaged for the Philadelphia Opera Company. Marjorie McClung, soprano, gave a recital in the Town Hall on Feb. 20. Robert Stanley, baritone, has been engaged for two weeks at Radio City.

The fifth recital in the sixth series presented by the music school of Henry Street Settlement was given by Aurora Mauro-Cottone, pianist, and Eysei Belousoff, cellist at the Playhouse, on Feb. 16.

The Oxford Extension School of Piano Playing, New York Chapter, May L. Etts, president, held its monthly meeting on Feb. 13 in the Carl Fischer Building. Pauline Scarborough, teacher and lecturer, was the guest speaker, giving a talk entitled 'Odds and Ends'.

Melzar Chaffee, director of the Music School Settlement, presented Gertrude Bary, pianist, in recital at the school on Feb. 16.

Vocal pupils of Ruth Shaffner were heard in a students' recital in the Haubiel Studios on the evening of Feb. 1. Those taking part included Maggie Dean Healey, Doris Clark, Jane Pressey, Natalie Scholze and Nancy Morgan, sopranos, and Edith Conde, contralto. The program included operatic excerpts and songs and concluded with 'We Who Sing' by Mrs. H. H. A. Beach, who was present.

A student recital in the series by pianists from Kate S. Chittenden's classes was given in her New York studio on the morning of Feb. 13. Those heard included Geraldine Bronson Farley, assisted by Joseph Palermo, violinist. Miss Farley was heard in artistic interpretations of d'Albert's 'Prelude and Gavotte' and Bach's Partita No. 5 in G. The program closed with a Brahms sonata for violin and piano with Mr. Palermo.

Dorothee Manski and Jane Freund-Nauen will present their voice students in their first recital on April 26 in the Wuritzer Auditorium, 120 West 42nd Street. Any new students enrolling in the studio before this date will have the opportunity to participate in this event.

Mme. Suzanne K. Gussow, teacher of violin, presented a group of her pupils in a recital in the Carnegie Chamber Music Hall on the evening of Feb. 9. Those who took part included Seymour Berman, Aaron Chaifetz, Sol Greitzer, Kenneth Gordon, Seymour Olanoff and Claire Rosenberg.

Fuchs Pupils Give Offenbach Works

Viktor Fuchs, teacher of singing, presented a group of his pupils in 'Fortunio's Love Song' and 'A Husband at the Door', both one-act operas by Offenbach, in the MacDowell Club auditorium on Feb. 6. The works were sung in English translation by Frank Leigh. The singers included Arno Tanny, Elvira DelMonte, Dorothy Enslen, Mischa Korda, Jean MacAdam, Inge Katz, Eleanor Tracy, Mimi Man, Jutta Wolf, Ivor Barry and Ruth Lehnberg. The adaptations were capably arranged by Mr. Fuchs. Kurt Baumann was the stage director and Dr. Felix Guenther conducted with authority.

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CLEVELAND INSTITUTE MARKS ANNIVERSARY

Dedicates New Clapp Music Hall
—Rubinstein and Loesser
Appear

CLEVELAND, Feb. 20.—The Cleveland Institute of Music celebrated its twentieth anniversary with the dedication of the new Willard Clapp Music Hall on Jan. 29, and a recital by the two-piano team, Beryl Rubinstein, director of the Institute, and Arthur Loesser, music critic of the *Cleveland Press*, in Severance Hall, on Feb. 6.

Douglas S. Moore, head of the music department of Columbia University, was guest speaker at the dedication in place of Mme. Olga Samaroff, who was unable to appear because of illness. Mr. Moore, who was curator of music at the Cleveland Museum of Art before joining the faculty of Columbia, recalled events of the days when the Institute was founded and the Cleveland Orchestra was a young organization.

The concert hall was named for Willard M. Clapp, the first president of the board of trustees. Mr. Clapp was critically ill and passed away two days later. The presentation of the hall was made by Ralph S. Schmitt, president of the

board of trustees and accepted by Beryl Rubinstein. Mr. Schmitt thanked Mr. and Mrs. Clapp for their aid throughout the years, and Mr. and Mrs. Jacob D. Cox, whose former home the Institute now occupies. Expressions of appreciation were made to the former heads of the Institute, Mrs. Franklin B. Sanders and Ernest Bloch. The hall seats 400 and has excellent acoustics.

A musical program was given by students and graduates before the dedication. Taking part were Marjorie Phelps, Harold Fink, Victoria Kerner, Marian Matousek, Mary Van Kirk and Bryl Neff. Miss Phelps and Miss Van Kirk were recently chosen as finalists in the Metropolitan radio auditions.

Marie Simmelink Kraft, mezzo soprano, gave the first faculty recital in the new concert hall on Feb. 5. Songs by Brahms, Wolf, and Debussy were followed by three from Gardner Read's 'From a Lute of Jade'; Dr. Arthur Shepherd's 'When Rooks Fly Homeward'. Lawrence Stevens provided excellent accompaniments. Mrs. Kraft also sang four songs by Herbert Elwell, faculty member, and music critic of the *Cleveland Plain Dealer*, with the composer at the piano. They were 'The Road Not Taken', 'In the Mountains', 'Service for the Dead' and 'All Foxes'.

WILMA HUNING

Chicago Musical College Engages
Teachers for Summer Schools

CHICAGO, Feb. 16.—Daniel Ericourt, pianist, Karl W. Gehrken, and Erich Sorantin, violinist, have been engaged for the first term of the Summer school of the Chicago Musical College to be held during the period from June 23 to Aug. 2. The school, now in its seventy-fourth year, is making elaborate preparations for its seventy-fifth anniversary, which will take place at the beginning of the Fall term, Sept. 5, which is the closing date of the second term of the Summer school. Rudolph Ganz, president and head of the piano faculty, and Leon Sametini, vice-president and dean of the violin department, will teach during the Summer session.

M. M.

Mishel Piastro Joins Faculty of Juilliard
Summer School

Mishel Piastro, concert master of the New York Philharmonic-Symphony and first violin of the Philharmonic-Symphony String Quartet, has been appointed to the violin department of the Juilliard Summer School.

Cherubini and Koch Play at Cleveland
Music School Settlement

CLEVELAND, O., Feb. 19.—A faculty recital program played by Jeannette Pearlstein Cherubini and Joseph Koch, violinist, at the Cleveland Music School Settlement on Jan. 20 included Beethoven's Sonata, Op. 12, No. 2, and Dr. Arthur Shepherd's Sonata for violin and piano.

W. H.

Eastman School Presents Nathaniel
Patch in Recital

ROCHESTER, Feb. 20.—The Eastman School of Music presented Nathaniel Patch, pianist, in recital at Kilbourn Hall on Jan. 29, before an enthusiastic audience. He was graduated with distinction from the Eastman School in 1939, and has since been taking graduate work. His home is in Geneva, N. Y. His playing is both fluent and brilliant.

M. E. W.

Hilda Grace Gelling Pupils Active

Lois Higgins, soprano, and pupil of Hilda Grace Gelling, was the soloist at the tenth anniversary dinner of the Bronx Girl's Scout Committee on Feb. 19 in the Palm Room of the Hotel Concourse Plaza. Miss Higgins is soloist of St. Luke's M. E.

Church, the Bronx. Llewellyn Cuddeback, baritone pupil of Miss Gelling, was scheduled to appear as guest soloist at the First Baptist Church of Paterson, N. J., on Feb. 23, and on March 2 will sing at the First Reform Church, Ridgewood, N. J. Miss Higgins and Paulette Jumeau will give a joint recital on March 1 at the studio of Miss Gelling.

CLEVELAND CHAMBER
GROUP OPENS SERIESNew Quintet by Shepherd Per-
formed—Thomas and Barer
Are Heard in Recital

CLEVELAND, O., Feb. 20.—The Cleveland Chamber Music Society gave the first of a series of three concerts in Severance Hall Chamber Music Hall on Jan. 31. Beethoven's Sonata in G, Op. 30, No. 3, for violin and piano, was played by Josef Fuchs and Boris Goldovsky. It was followed by the first performance of Dr. Arthur Shepherd's recently completed Quintet for piano and strings. The distinguished composer and educator was at the piano and with the Walden String Quartet, gave a fine performance. Dr. Shepherd was called to the stage several times to acknowledge the cordial applause. Members of the quartet are Homer Schmitt, Bernard Goodman, David Schwartz, and Robert Swenson. Mozart's Quartet in G Minor was played by Messrs. Goodman, Schwartz, Swenson, and Boris Goldovsky.

The two final concerts of the eighth season of the Cleveland Concert Course, which is directed by Mrs. Emil Brudno, and sponsored by the Museum of Art, were given in Public Music Hall by Simon Barer, on Jan. 24, and John Charles Thomas, on Feb. 14. Appearing here for the first time, Mr. Barer displayed a mastery of technique and dynamics.

John Charles Thomas thrilled a capacity audience in the closing recital of the course. With complete control of every phase of his art and a program expertly arranged and varied, he sang five settings of texts from Shakespeare, arias, a group of American songs by Foster, Ernst Bacon, and arrangements by David Guion, John Powell, and Hall Johnson.

Mrs. Brudno also presented the first local performance of the Littlefield Ballet on Jan. 19. A small but appreciative audience expressed its enjoyment of the ballets on American themes in no uncertain terms. The appeal of the indigenous in 'Cafe Society', with music by Grofé and 'Barn Dance', to music by David Guion, John Powell, and Louis M. Gottschalk, was immediate. Catherine Littlefield was an exquisite picture in her solo dances, and as choreographer devised interesting and lively stage pictures and skillful execution of group patterns.

WILMA HUNING

TOLEDO SYMPHONY LISTS
NEW MORNING CONCERTSPrograms for School Children to Be
Given Due to Demand for Seats
at Subscription Events

TOLEDO, O., Feb. 20.—In addition to its first Winter subscription series of four evening concerts with guest soloists for each, the Toledo Symphony is presenting a series of morning concerts for school children from the fourth through the eighth grades in public,

parochial and private schools in the Toledo area.

Two concerts probably will be given in advance of the March evening concert and again, two in advance of the final evening concert in May, because of the great demand for seats. It is quite likely that in its second season, 1941-42, the symphony will give two children's concerts before each evening concert.

The concerts are presented with the full cooperation of school authorities and are given during school hours. The police department, traction company and Parent-Teacher groups all cooperate. Included in the plan is attendance, free, of such children as are especially gifted musically but cannot afford to pay for tickets. Mrs. Frank D. Stranahan, president of the Toledo Symphony Society, pays for these tickets with money given to her by citizens.

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Berkshire Center Plans Second Year

Major Changes Made in Department of Music and Culture—Many New Members Added to Faculty of School

BOSTON, MASS., Feb. 18.

THE Berkshire Music Center at Tanglewood, between Stockbridge and Lenox, Mass., which was established last Summer by the Boston Symphony with Serge Koussevitzky as its director, will be larger next Summer. The second session will consist of six weeks, July 7 to Aug. 17.

The school will have classes in conducting, in composition, in operatic interpretation, and in symphonic performance. The principal change will be in the largest department of the school, which is named in the new catalogue as "The Department of Music and Culture", and which includes the Festival Chorus. Dr. Koussevitzky refers to this department in his preliminary statement as designed for "students with less specific qualifications" than in the other departments, and for "amateurs who wish to increase their acquaintance with music and its interpretation". A unique feature of this department will be under Paul Hindemith, who, with assistants, will conduct "a survey of choral and instrumental music in study and performance. The music will be sung and played by various groups, lectures and study supplementing each period, with certain pieces to be chosen for a concert each week.

The Festival Chorus will be prepared by G. Wallace Woodworth and Hugh Ross in Beethoven's 'Missa Solemnis', which is to be performed at the Berk-

shire Symphonic Festival of 1941 under the direction of Serge Koussevitzky. The Festival will consist of nine concerts at Tanglewood on Thursday evenings, Saturday evenings, and Sunday evenings, July 31-Aug. 17, which are within the last three weeks of the school term.

Gregor Piatigorsky, 'cellist, is a new member of the faculty and will have charge of the Chamber Music Department. Hugh Ross, Director of the Schola Cantorum of New York, has been added to the faculty, and likewise Leo Schrade, the musicologist who is now connected with the Department of Music at Yale.

The Department of Orchestral Conducting will be in charge of Serge Koussevitzky and Stanley Chapple, as last year. The Department of Choral Conducting will be under G. Wallace Woodworth and Hugh Ross. The School Orchestra will be in charge of Serge Koussevitzky, assisted by Richard Burgin, Stanley Chapple, and thirty members of the Boston Symphony. The classes in Composition will be in charge of Aaron Copland and Paul Hindemith. The Opera Department will be in charge of Herbert Graf, Stage Director of the Metropolitan Opera Company, assisted by Boris Goldovsky and Richard Dychtarik. Classes in Solfege and Country Dancing are announced.

Olin Downes will give general lectures in addition to the part he will take in the survey conducted by Mr. Hindemith. Lecturers will include Howard Hanson, Archibald T. Davison, Carleton Sprague Smith, and others to be announced.

An enlarged membership, limited to 350, will be accepted for the second term. To accommodate these, new buildings are planned, with extended facilities for group performance. 285 applications have been received in advance of the publication of the catalogue.

The catalogue contains a resume of the Center's first season, showing that the full enrollment for 1940 was 312, chosen from more than 600 applicants. These were almost equally divided as to sex. The average age was twenty-six; more than one-half were under twenty-five and two-thirds were under thirty. More than two-thirds were or had been college students, and two-thirds had attended special music schools. The personnel was drawn from twenty-nine states and Canada; Massachusetts and New York were most largely represented.

Bronx House Presents Program of Works by Gretchaninoff

The Bronx House Music School Orchestra with Dorothy Westra, soprano, and the alumni chorus of the High School of Music and Art, gave a program entirely of works by Alexander Gretchaninoff in the school auditorium on the evening of Jan. 26. Mr. Gretchaninoff, now a resident of New York, attended. The orchestra played the composer's Fifth Symphony and Miss Westra sang a group of songs. The orchestra and the chorus were also heard in single numbers.

Bukofzer Lectures in Cleveland

CLEVELAND, O., Feb. 18.—Dr. Manfred Bukofzer, of the faculty of the music division of Western Reserve University and visiting lecturer in the Graduate School, gave an illustrated lecture at the Museum of Art on Feb. 9. His subject was "Allegorical Devices in Baroque Music". Dr. Bukofzer came to this country from Switzerland in 1939, and to Cleveland in the Fall of 1940. He has lectured at Oxford and Cambridge universities, and at Columbia University.

BARTOK IS APPOINTED TO POST AT COLUMBIA

Composer Will Do Research in Musical Folk Lore as Visiting Associate in Music Department



Béla Bartók

Béla Bartók, Hungarian composer and pianist, has been appointed visiting associate in the music department of Columbia University. The appointment is for research and not for teaching, and is the first to be made under the Alice M. Ditson Foundation in Music, established at Columbia in May, 1940.

Dr. Bartók will devote himself at Columbia to research in musical folklore, working in close association with the University's Archive of Primitive Music, the largest collection of primitive music recordings in this country. In addition to being one of the foremost contemporary composers, Dr. Bartók is an authority on East European folk music.

Over a period of decades he has gathered more than 15,000 Hungarian, Slovak, and Rumanian folk melodies, which he has utilized in various scholarly publications as well as in numerous compositions. In collaboration with Zoltan Kodály, Hungarian composer and folklorist, Dr. Bartók has assembled a monumental collection of Hungarian folk music, which is being published by the Royal Hungarian Academy of Sciences, of which he is a member. Dr. Bartók, who for many years has been professor at the Royal Hungarian Academy of Music in Budapest and has had extensive experience as a teacher, is on his third visit to the United States.

JUILLIARD SCHOOL PLANS OPERA CONTEST

Work by American Composer Will Be Produced by Students in Opera Department

The Juilliard School of Music will hold a competition for the production of an opera composed by an American. Heretofore the Juilliard competitions for the benefit of composers have involved only the publication of orchestra works by Americans. This will continue as usual, and the opera production competition will be added.

If a suitable opera is found, it will be produced in the theatre of the Juilliard School of Music by the opera department. The scenery will be designed by the class in stagecraft which Frederick J. Kiesler conducts at the Juilliard Graduate School in collaboration with Columbia University. The sets will be built under Mr. Kiesler's direction at the Juilliard School as part of the class work. The stage direction will be by Alfredo Valenti and Albert Stoessel will conduct.

In order to be eligible for entry in the competition the composer must be an American citizen (native or naturalized).

The opera may be full length or only one act, and the libretto should be in English. It should be of modest proportions, suitable for performance in theatres not specially constructed for operatic production. It should lend itself to simple staging and not require too many different sets. It should be playable by an orchestra of thirty to fifty players, and should not call for rarely-used instruments. The composer should control copyright and the production rights of the music and libretto.

Scores should be sent to Oscar Wagner, Dean, Juilliard Graduate School, 130 Claremont Avenue, N. Y. C. They will be accepted until April 1, 1941.

EASTMAN MUSIC SCHOOL GIVES CONCERT EVENTS

Little Symphony Led by Fennell—Cecile Genhart and Alfio Micci Offer Recitals

ROCHESTER, N. Y., Feb. 19.—On Feb. 4 at Kilbourn Hall, the Eastman School of Music presented Cecile Staub Genhart, pianist, in the Kilbourn Hall chamber music series. Mrs. Genhart, who concertized in Europe before coming to Rochester, is on the faculty of the Eastman School, and hearing her play is always a privilege to look forward to. Her varied program was given with fluency and fine tonal range, and the audience which filled the hall, won several encores.

The Eastman School Little Symphony of Phi Mu Alpha, Frederick Fennell, conductor, gave its second concert of the season in Kilbourn Hall on Feb. 3, before a large audience. Of special interest on the well-played program were Haydn's Symphony No. 77, apparently never before played in this country, and a Larghetto for English horn and orchestra by Elizabeth Clark Rogers, a first performance.

On Feb. 5, Alfio Micci, violinist, and candidate for the Eastman School degree of Master of Music, was presented in recital at Kilbourn Hall by the Eastman School of Music, to a good-sized and very cordial audience. His program, comprising Mozart's Sonata No. 17 in A, Glazounoff's Concerto in A Minor, and Strauss' Sonata in E Flat, was played with excellent tone and ease of execution. Ruth Northup accompanied at the piano.

M. E. W.

One-Act Operas Presented at Columbia University

The Juilliard Institute Opera Players, new members of the Columbia Theatre Associates, presented two one-act operas, as their first production in Brander Matthews Hall, Columbia University on Feb. 13, 14 and 15. The works given were 'Blennerhasset' by Vittorio Giannini, conducted by the composer, who is a member of the faculty of the Institute of Musical Art, and 'The Devil Take Her', by Arthur Benjamin, for the first time in America, with Jacob Schwartzdorf of the St. Louis Opera Company conducting. Richard Bernstein designed the sets for both productions.

School of Natya Gives Student Recital

The School of Natya presented a students recital on Feb. 4 in the main studio of the school headquarters at 66 Fifth Avenue. Dances of India, Japan, Morocco, Hawaii and Spain were performed by advanced students. Mme. La Meri and Litia Namora also were seen. Those appearing included the Misses Juana, Hector, Kraft, Lucille, Goorian, Mengrone, Jinishian and Marian.

Spalding and Hutcheson Join in Sonata Recital

Albert Spalding, violinist and Ernest Hutcheson, pianist, gave the fourth of the artists' recitals at the Juilliard School of Music for the benefit of the graduate school students' aid fund on Feb. 19. The program included the Sonata in A, by Brahms; Sonata in F, by Beethoven, and the Sonata in A, by Franck.

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The Development Of String Quartets

(Continued from page 33)

tion of style is a study in itself, and must be based on a broad foundation of culture. How, for instance, can one who knows nothing of the aristocratic tradition which surrounded Mozart, the brilliancy of court life, and so on understand his style? I consider a background of this kind of knowledge indispensable.

Quartet Should Feel Work as a Whole

I direct the group to play a composition through several times in order to feel the work as a whole, in its large outline, before they concern themselves with details. I establish the climaxes first. Also I mark the parts carefully to indicate where the solos must be brought out by the different voices. I mark dynamics, bowings and fingerings, or coach the leader in the method of doing so. After that, we go on to work out the details, bit by bit, along the lines I have indicated. Delicate adjustment of balance, subtleties of tone color (as far as possible a unification of vibrato should be achieved), intricacies of rhythm, all these problems which do not belong to the elementary stage of quartet playing, must eventually be met and solved.

The great lesson to be taught in quartet playing is altruism. Cooperation, teamwork, is not a virtue but a necessity. If each man thinks only of himself—and this includes the leader—there can be no good ensemble. Perfection can only be achieved by constant rehearsing. Bearing in mind this idea of cooperation, Michael Angelo wrote: "Si dipinge



DANCER TOURS CONTINENT

Maria Gambarelli, Who Is Making a Three Months Tour of Canada and the United States with Her Dance Group.

Maria Gambarelli, premiere danseuse of the Metropolitan Opera Company, left New York for Canada on Jan. 29 to begin a tour of forty-four engagements, forty-one of which are in the United States. She is touring with her dance group including: David Ahdar and Willard Van Simons, dancers; Molly Spotted Elk, wardrobe mistress and dancer; and George Dilworth, musical director and pianist. Her first concert was in London, Ont., on Jan. 30. Appearances in Ottawa, on Jan. 31, and Montreal, on Feb. 2, followed. On Feb. 3 she returned to the United States to begin her coast-to-coast tour, which will continue until May 1.

col cervello, no colle mani" ("One paints with the mind, not the hands"). One plays string quartets in the same way.

Education Council Sets Final Auditions Date

CHICAGO, Feb. 14.—March 10 is the date set for the final auditions of the Adult Education Council's series, which have been presented for the purpose of finding an outstanding young Chicago pianist who will appear next season on the council's Musical Arts Piano Series in Orchestra Hall. The auditions are sponsored annually by the Society of American Musicians and the Adult Education Council. The four pianists who have survived all preliminary auditions and are to try again on March 10 are Alice Baron, Marvin P. Gross, Clara Siegel and Alice Martz. Q.

Kate Keith Field Fulfills Engagements

Kate Keith Fields, soprano, appeared with the New York Philharmonic-Symphony Chamber Orchestra, Gerald Warburg, conducting, on Feb. 1 in a program devoted to 'Folksong, Art Song and the Aria'. Among other engagements in recent months were recitals at Queens College, the Manhattan School of Music, the American Woman's Association, the Continental Club Bibliotheque, and the Ferguson Library, Stamford, Conn. She will be heard as soloist with the National Youth Sinfonietta under Robert Hufstader on March 12 in a broadcast from WNYC.

BENNINGTON PLANS SUMMER ACTIVITIES

School of Arts Will Expand Composers Workshop and Related Projects

BENNINGTON, Vt., Feb. 20.—The customary practice of bringing a number of distinguished music events to the College in the course of the Winter was this year sacrificed, at the decision of the College administration, to the good cause of using all such resources to provide residence for a series of European scholars who are refugees in this country. There was one exception to this in the case of a brilliant concert by William Primrose, violinist, in the early Fall which had been planned before the College undertook the refugee scholar plan.

The music faculty has made up for this lack of outside artists this season by increasing its own activities in addition to student music evenings and weekly afternoon student music seminars. During the past Fall term a series of faculty concerts included performances by Ethel and Otto Luening, Margaret Aué, Mariana Lowell, Henry Johnson, Julian DeGray, Carlos Buhler, and Robert McBride. Some of the works performed were the Mozart Oboe Quartet; Mozart Flute Quartet; Reger Serenade for Flute, Violin and Viola; Bach Prelude and Triple Fugue, arranged by Carlos Buhler; Two Songs for Flute and Voice by Otto Luening; 'Wise Apple Five', for Clarinet and String Quartet, by Robert McBride. The Fall drama production, 'Blood Wedding' by Lorca, included music composed by Otto Luening.

Plans are in progress for the second session of the Bennington School of the Arts, the Summer project of the College which is closely related to Winter activities through an overlapping faculty and

through using the same collaborative plan between music and the other arts that the College uses. This season the Summer session will develop further the very successful composers' workshop launched last year, and will continue to develop music for theater and dance, and to experiment this season with short operas. In the field of music proper, the Summer school will stress chamber music and group work in piano in addition to composition.

Institute of Musical Art Sponsors Concerts

The first of three concerts arranged by the Alumni Association of the Institute of Musical Art of the Juilliard School of Music for the benefit of the institute student's aid fund was given on Feb. 20, in the recital hall of the institute. Those taking part were: Maxine Stellman, soprano; George Barrère, flutist; Horace Britt, 'cellist and Jerome Rappaport, pianist. Gerald Tracy, pianist, gave a recital in the recital hall on Feb. 18, offering works by Mozart, Bach, Chopin and Debussy.

New York Singing Teachers' Association Presents Young Artists

The Fourth in a series of Young Artists Concerts under the auspices of the New York Singing Teachers' Association will be held on Feb. 11 at the Hotel des Artistes. The following artists will be heard: Charlotte Dietz, coloratura soprano; Leonore Evans, mezzo-soprano; Calvin Boughman, tenor; and Gosta Englund, baritone.

Margaret Sittig Plays At Swarthmore

Margaret Sittig, violinist, appeared as soloist at Swarthmore College on Dec. 8 and gave a broadcast performance on Dec. 7 under the auspices of Sigma Alpha Iota. Among appearances fulfilled for January were recitals in Sea Island, Ga., Ormand Beach and Seabring, Fla.

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Young Opera

IN THE MAKING

Glimpses Into Philadelphia Opera Production



Hilda Morse, Young Soprano, Gives an Audition for the Philadelphia Opera Company Committee. (Left to Right) John C. Harvey, Assistant Stage Director; Ezra Rachlin, Assistant Music Director; Hans Wohlmuth, Stage Director; Sylvan Levin, Music Director; C. David Hocker, General Manager; and Two Members of the Board of Directors, Mrs. John White Geary and Henry P. Gerstley



Helen Stevenson West Shows Some of Her Costume Designs to Hans Wohlmuth and John C. Harvey. The Company Provides All Costumes to Ensure Harmony of Style



As Mr. Harvey Discusses the Production of 'Pelléas and Mélisande' with Mr. Wohlmuth, Cigarette Packages Become the Entrance to a Grotto

(Right) Golaud (Robert Gay) Drags the Frightened Mélisande (Frances Greer) Across the Floor



Beside the Well (Represented by an Overturned Table) Mr. Wohlmuth Coaches Miss Greer in 'Pelléas' Rehearsal



From the First Rehearsal, a Color Picture of the Set Is Always in Full View of the Singers. At the Director's Table Are (Left to Right) Mr. Harvey, Mr. Wohlmuth, Mr. Rachlin and Mr. Levin



John Toms and Luke Matz, Both of Whom Are Educators by Profession as Well as Singers Rehearse the Roles of the Village Idiot Wenzel and the Marriage Broker Ketzel in Smetana's 'Bartered Bride'



The Company in a Scene from Tchaikovsky's 'Eugen Onegin'

BOSTON



Warren Storey Smith, *Post*

Some Gentlemen —and Ladies— of the Press . . . 2.

(Continued from February 10)



Cyrus W. Durgin, *Boston Globe*



Herman Devries, *Chicago Herald-American*



Cecil M. Smith, *Tribune*



Christian Science
Monitor

Leslie A. Sloper,
*Christian
Science Monitor*



Bachrach

Edward Downes, *Evening Transcript*



Samuel Laciari, *Evening Public Ledger*



Edwin H. Schloss, *Record*



Eugene Stinson,
*Chicago
Daily News*



Robert Pollock, *Times*



Grace May Stutsman, for Eighteen Years Writer of Music Reviews for the *Christian Science Monitor*.



Henry Pleasants, *Philadelphia Evening Bulletin*



Philadelphia Inquirer
Linton Martin, *Inquirer*



Edward Barry, *Chicago Tribune*

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2. Applicants should have graduated from high school, or from an equivalent school.
3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
 - (a) Men singers may be between the ages of 16 and 30.
 - (b) Applicants in Composition may be between the ages of 16 and 30.
 - (c) Applicants in Conducting may be between the ages of 16 and 30.
 - (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City between September 20 and October 5, 1941. Applications must reach the school before July 1, 1941.

Juilliard Scholarships in Orchestral Instruments will be awarded by the Graduate School for study in the Institute of Musical Art of the Juilliard School of Music.

For further information address

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